

SEPTEMBER 1960 2/-

AMATEUR  
**CINE**  
WORLD



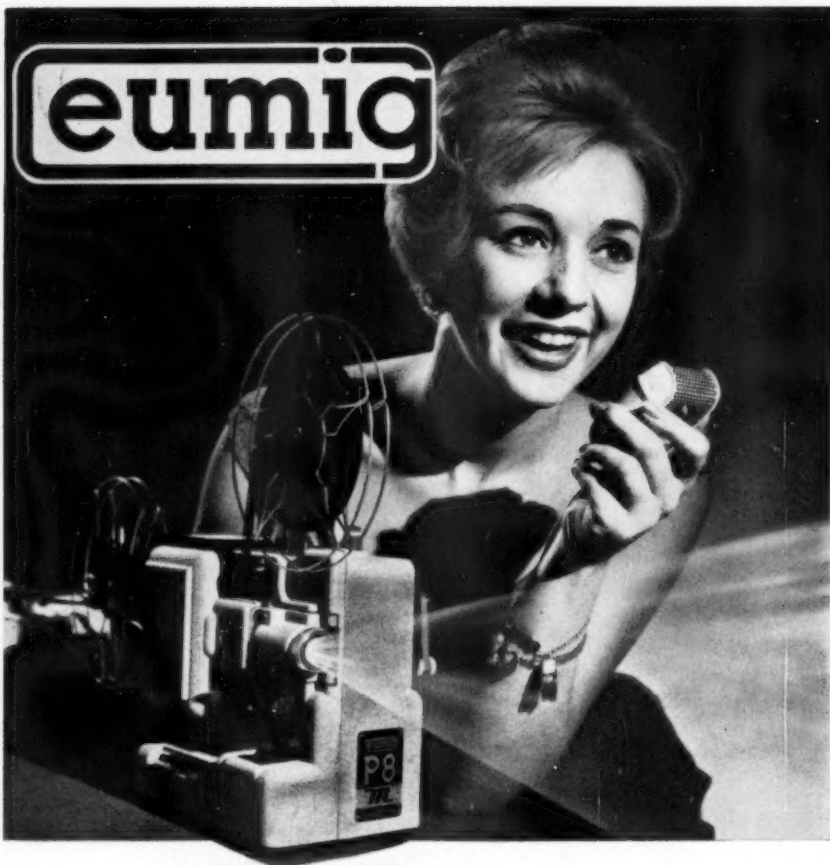
*Photograph on Kodak film*

WE SPECIALISE IN

**WALLACE HEATON Ltd.**  
127, NEW BOND ST. LONDON W.1. and BRANCHES  
**THE LEADING CINE SPECIALISTS**



FOR HIRE  
AND PURCHASE  
OF PHOTOGRAPHIC  
EQUIPMENT



## **eumig p8m** *Imperial*

The world-famous EUMIG P8M Imperial 8mm. cine projector is the ideal instrument for combining tape recorded sound with your own home movies. Perfect synchronisation is assured by the built-in coupling system ( $3\frac{1}{2}$  i.p.s.). To the smooth, silent running, brilliant screen illumination and exceptional reliability of EUMIG projectors are added the following new features:

- PRE-CENTRED 12v./100w. lamp.      ● EUPRONAR f/1.4/20mm. lens.
- Visible reverse projection. Power rewind.
- Frame-by-frame still projection.      ● Automatic heat filter for stills.

Price, complete with lamp and two 400ft. reels, **£43.5.0.**      P8M Projector (without sound coupler), **£36**

Standard P8 Projector with lamp and one 400 ft. reel **£30.15.0**

**JOHNSONS**  
OF HENDON LTD

Sole U.K. distributors of Eumig Cine equipment

# Wallace Heaton's Notebook

## 8mm. colour movies for only 1/- a shot

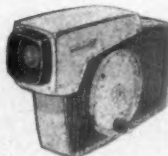
A 4-minute colour film on 8mm. costs 25/6, including processing—that is about 1/- for an average shot; and think of the difference colour will make to your films. See Wallace Heaton now about colour filming.

### WALLACE HEATON'S FILM LIBRARY

An outstanding collection of 8mm. 9.5mm., 16mm. silent and sound films, constantly kept up to date, plus unlimited access to the lists of M.G.M., G.B., Ron Harris, Pathe, Wigmore and Warner Bros.—all available to members of the Wallace Heaton Film Library. Send for details of membership now, and for the catalogue of the size or sizes that interest you. 8mm. catalogue 1/6, 9.5mm. 1/-, 16mm. silent, 2/-, 16mm. sound, 2/-, all post free.

### The new 8mm. PRE-VIEWER

A new cine viewer with battery illumination by 12s, which accepts standard 50ft. reels of 8mm. film, with drop-in automatic loading. Operated by nylon gears which have self-lubrication, and there is absolutely no fear of torn perforations. There is rapid rewinding, and you can view forward or reverse, or single frames. The Pre-viewer is constructed in styrene, which is unbreakable—in fact the instrument is guaranteed for life against defects in workmanship. Price £4/4/-, post and packing 2/6.



### WE SUPPLY THE GOODS ← ADVERTISED OPPOSITE

The Model 30, 1/2-8 zoom lens has a focal length variable from 10 to 30mm., giving an apparent reduction in camera-to-subject distance of two-thirds at focal length of 30mm., and it will focus down to 2½ft. It incorporates a brilliant through-the-lens finder, free from parallax error, which shows the exact field of view at all focal lengths.

Now that Pailard-Bolox prices have been reduced (see overleaf) the Pan-Cinor 30 becomes even more desirable at now costs £69/13/- or deposit £14/16/- and 12 monthly instalments of £4/18/7. The Pan-Cinor 30 is shown above fitted to the Pailard-Bolox CBSL.

### The following film always in stock:

|   |          |
|---|----------|
| 8mm. double run spool loading:  |          |
| Kodachrome 10 A.S.A. Daylight ...   | 25/6     |
| 16 A.S.A. Artificial light ...  | 25/6     |
| Agfacolor CT13 16 A.S.A. Daylight ...                                       | 25/6     |
| Gevacolor 10 A.S.A. Daylight ...  | 25/5     |
| Agfacolor 8mm. single run film in Movex cassettes, 16 A.S.A. Daylight 16mm. | 19/11    |
| Kodachrome Daylight or Type A,  |          |
| 50ft. spools ...  | £2 2 8   |
| 100ft. spools ...   | £2 12 10 |
| 50ft. magazines ...   | £2 12 0  |
| Agfacolor CT13, 16 A.S.A. Daylight,   |          |
| 50ft. spools ...  | £2 2 8   |
| 100ft. spools ...   | £2 12 10 |
| In 50ft. Siemens cassettes ...  | £2 6 8   |
| Gevacolor 10 A.S.A. Daylight, 100ft. spools ...                             | £2 12 10 |
| Ansochrome 32 A.S.A. Daylight, 100ft. spools ...                            | £3 3 4   |
| Processing extra ...  | £1 10 0  |
| Ansochrome Super 100 A.S.A. Daylight or Artificial light, 100ft. spools ... | £3 8 1   |
| Processing extra ...  | £1 10 0  |

Owing to our large turnover, all the film that we sell is in perfectly fresh condition. You may order by post in perfect confidence. For orders under £5, add 1/6 to cover post and packing.

and value-for-money. 84 cine cameras, 23 projectors, and about 20 pages of lenses, tripods and stands, viewfinders, filters, film, etc., and, factual, unbiased advice on the selection of your equipment. Also there is a full range of still photographic equipment and a complete guide to Wallace Heaton's services. In all, there are 224 pages and about 1,000 illustrations, and the price is about half the production and distribution cost.

2/- post free. See the Blue Book for everything reliable in cine equipment.

### THE PAN CINOR 30 ZOOM LENS



With this outfit you can change the field of view smoothly and continuously, obtaining tracking shots and close-ups without moving the camera.

### CHOOSE YOUR EQUIPMENT FROM THE FINEST AVAILABLE—USE THE BLUE BOOK



Everything in the Blue Book is recommended as being reliable and value-for-money. 84 cine cameras, 23 projectors, and about 20 pages of lenses, tripods and stands, viewfinders, filters, film, etc., and, factual, unbiased advice on the selection of your equipment. Also there is a full range of still photographic equipment and a complete guide to Wallace Heaton's services. In all, there are 224 pages and about 1,000 illustrations, and the price is about half the production and distribution cost.

### A 16mm. outfit for INDUSTRIAL, PROFESSIONAL or TOP-LEVEL AMATEUR USE :-

We have a secondhand CINE-KODAK SPECIAL II 16mm. outfit, in very good condition and with our usual guarantee, for sale at about half list price; it is made up as follows:

Cine-Kodak Special II camera, with 25mm. f/1.4 Ektar lens, reflex image magnifier, compartment case, set of masks.

|   |      |
|---|------|
| (List price £892) ...                             | £480 |
| Spare 100ft. film chamber (list price £212) ...   | £120 |
| 152mm. f/4 Ektar lens (list £104) ...             | £75  |
| 63mm. f/2 Ektar lens (list £91) ...               | £45  |
| 15mm. f/2.5 Ektar lens (list £70) ...             | £45  |
| 25mm. f/4 to 15mm. wide angle Ektar converter ... | £25  |

Available as an outfit or separately. This is an unrepeatable chance to obtain a fine outfit, guaranteed and in very good condition at almost 50% below the new price.

WALLACE HEATON LTD., LONDON. *The Leading Cine Specialists*  
127 New Bond Street, W.1 - 47 Berkeley Street, W.1 - 166 Victoria Street, S.W.1

# WALLACE

127 New Bond Street



SUPPLIERS OF PHOTO

## Paillard-Bolex prices reduced!

As a result of the formation of the E.F.T.A., import duty on this fine Swiss equipment has been cut. At the same time, the distributors of Paillard-Bolex have incorporated further price reductions; and rather than reduce their accessories by very small amounts corresponding to the cuts in duty, they have concentrated all the savings on lowering the prices of their cameras and lenses, in some cases by over 10%.

Some of the equipment affected is shown below with new prices:

### 8mm. Light-Meter Cameras



**CBSL**—with fixed speed of 18 f.p.s., self-setting footage counter, 4 position control for normal or continuous run, single frame or safety lock, etc. For simple, efficient filming. With f/1.9 Yvar fixed focus lens, price now £43/17/8.

**B8L**—7 speeds from 12-64 f.p.s., zoom finder, twin lens turret etc. With Yvar f/1.9 fixed focus lens, now £48/11/9.

**D8L**—all the features of the B8L, plus 3 lens turret. Price with f/1.8 focusing lens, and including 5.5cm. viewfinder field adaptor, now £39/4/6.

**B8L Lenses for 8mm. Cameras**  
Yvar 36mm. f/2.8 telephoto, now £19/19/4. Pixar 5.5mm. f/1.9 wide angle, now £26/14/9.

### 8mm. Non-Light-Meter Cameras

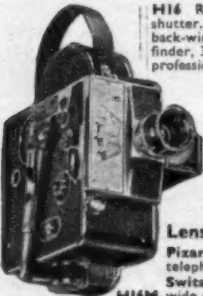
**C8**—7 filming speeds, finder marked for 12.5, 25 and 36mm. lenses built-in exposure table, etc. Price with Yvar f/1.9 fixed focus lens, now £39/16/4.



**B8VS**—with variable shutter for fades, lap dissolves. 2-lens turret head; other features as C8. Price with Yvar f/1.9 fixed focus, £53/9/6.

**H8**. The 8mm. camera for the expert. 3 lens turret, 7 filming speeds, forward or back-wind by hand without limitation; 3cm. type finder, parallax corrected, etc. Price with Yvar 13mm. f/1.8 focusing lens, now £117/11/11.

### 16mm. Cameras



**H16 RXVS**. Reflex with variable shutter. Speeds 12 to 64 f.p.s., forward or back-wind without limitation. Zoom type finder, 3 lens turret—all the features for professional quality filming. With Switar f/1.4 lens, now £224/7/4.

**H16T**. 3 lens turret, zoom type finder, back-wind crank, critical focuser, etc. Price with Switar f/1.5, now £146/9/7.

**H16M**. Similar to the H16T, but with single interchangeable lens. With Lytar f/1.8 now £95/6/6.

### Lenses for 16mm. Cameras

Pixar 50mm. f/1.8, for H16 RXVS, telephoto, now £48/16/6.

Switar 10mm. f/1.4, for H16 RXVS, wide angle, now £69/15/6.

**H16M** wide angle, now £69/15/6.

### 8mm. Projector

**M8R**—with 500 watt lamp and f/1.3 lens for a very bright picture. Stroboscopic speed indicator, quick film threading, 400ft. spool axis. Price now £57/10/6.

### 16mm. Projector

**S-221**—for reproduction of magnetic and optical sound track, and for adding magnetic sound to striped film. Separate disc and microphone inputs. Neon lamp signal for optimum magnetic recording, and accurate frame counter for perfect synchronisation. 1,000 watt lamp, 2 bladed shutter adjustable for 3 blades while stopped or running. 3-element aspheric condenser. 35mm. f/1.3 lens—2,000 ft. spool axis; 8in. speaker. Price £445.



S221

### Just announced—The B8SL 8mm. Camera

This new camera is especially suited to the beginner and the not-so-expert who nevertheless want to shoot good films. The keynote is simplicity, on the style of the well-known CBSL, but this model also has a twin-lens turret. A light-meter is built-in behind the lens for accurate exposure control; the finder shows standard and telephoto lens fields; there is a single filming speed of 18 f.p.s., single frame control and a safety lock. Complete with f/1.9 Yvar standard lens, and focusing f/2.8 telephoto lens, the price is £68/10/2.

Other lenses and equipment are available, all at new low prices. See Wallace Heaton for full details. Part exchange and easy payments (20% deposit, balance over 12 months or longer by arrangement) and a complete cine service will help you to benefit from the new Paillard-Bolex prices.



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# HEATON LTD

**GRAPHIC EQUIPMENT**

London W.1. *Mayfair 7511*

## Eumig prices reduced!

This popular Austrian-built equipment also benefits from the reduction in import duty. We list below the complete range of Eumig cine equipment, with the new prices shown.

### The Battery-driven 8mm.

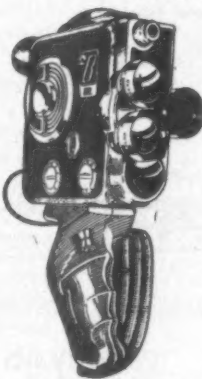
#### Servomatic



A 4½v. battery-driven motor removes the need for winding. Long sequences possible without a break. Exposure meter coupled direct to the aperture of the 13 mm. f/1.9

lens; aperture setting remains correct though lighting conditions vary during filming. Lock run control a film footage indicator, and as an extra, a 33ft. remote control attachment. Price £37/15/8 or deposit £7/15/8 and 12 monthly instalments of £2/13/9. 33ft. remote release £3/1/1. Lens attachments: Longar 2× tele. £18/0/5; Curtar 0.5× wide-angle £14/10/8.

### The new 8mm. C3M Camera

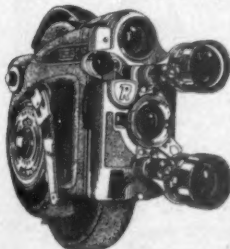


All the most up-to-date features—built-in coupled exposure meter adjustable for film speeds from 10-100 A.S.A., with indicator needle visible in the viewfinder. 3 lens turret carries a Eumigon f/1.8 12.55mm. standard lens and a Eumacro 31.25mm. (2.5×) tele attachment and Eumicron 6.25 mm. (0.5×) wide angle attachment. A centre focusing wheel operates on all lenses, and each has a fixed focus setting. The viewfinder shows a 1:1 image and is masked automatically for each lens. Filming speed of 18, 24 and 32 f.p.s. may be used, and single shots and continuous running. The clockwork motor has a power-reserve indicator, and a film footage counter with audible warning; and a back-wind handle is fitted.

Price, complete with 3 lenses, £81/7/6, or deposit £16/7/6 and 12 monthly instalments of £5/16/6.

The pistol grip illustrated incorporates a cable release and a wrist-strap and is included in the above price.

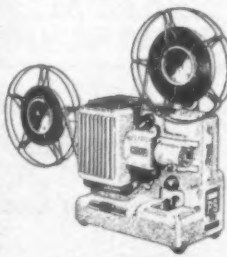
### The 16mm. C16R



For first-class film making. Photo electric exposure meter coupled for error-proof aperture control. Eumig f/1.9 25mm. 4-element colour-corrected focusing lens. Turret

head for lens attachments. Five filming speeds parallax corrected viewfinder, and 50ft. or 100ft. spool loading. Price £170/17/9 or deposit £34/17/9 and 18 monthly instalments of £8/2/6. Attachment, Eumacronar 2× tele. included; Eumicronar wide-angle.

### The P8M Imperial 8mm. Projector



With this popular projector you can synchronise your tape recorder with your films. The 20mm. f/1.4 lens and 12 volt 100 watt lamp give a sparkling picture. Threading can be accomplished in seconds. A single switch sets the machine in operation and you can vary the speed of projection with the built-in control. There is visible reverse projection, power rewind and single frame projection, forward or reverse. Price £43/5/- or deposit £8/15/- and 12 monthly instalments of £3/1/10.

#### The P8M Projector

incorporates most of the features of the P8M Imperial, but is without the sound synchroniser and has only hand-operated rewind. Price £36 or deposit £7/10/- and 12 monthly instalments of £2/11/1.

The P8 Projector is compact and easily transportable. 12 volt 100 watt lamp, combined with efficient optical system gives a large bright picture. 400ft. capacity spool arms, geared film rewind and wide opening film gate. f/1.4 lens. Room lamp can be connected to projection lamp switch and is automatically turned off as projection begins. Price £30/15/- or deposit £6/5/- and 12 monthly instalments of £2/3/11.

**Wallace Heaton carry a complete stock of this high-quality cine equipment—and recommend it. Inspect it here—every sale is backed by service, given by an expert staff, and including everything that the cine amateur needs. The best equipment—backed by the best cine service—comes from Wallace Heaton.**

## DURBIN & MCBRYDE

Croydon's Camera Shop

### HERE'S THE BEST SELECTION

|  |     |     |      |    |    |
|--|-----|-----|------|----|----|
| Bolex DSL, "Compumatic", f/1.6 Yvar                      | ... | ... | 800  | 4  | 6  |
| Bolex BSL, "Compumatic", f/1.6 Yvar                      | ... | ... | 870  | 18 | 6  |
| Bolex CSEL, f/1.9 Yvar, ..                               | ... | ... | 843  | 17 | 6  |
| Bolex CL, f/1.6 Yvar                                     | ... | ... | 800  | 18 | 6  |
| Bell & Howell Autocost II, electric eye, Inc. B.R.C.     | ... | ... | 841  | 18 | 0  |
| Bell & Howell, "Sundial", f/1.9 lens, Inc. B.R.C.        | ... | ... | 888  | 18 | 7  |
| Kino Exposure "T", f/1.9 coupled motor                   | ... | ... | 888  | 18 | 19 |
| Beaulieu TR8, eye-level reflex, 8-lens turret with f/1.8 | ... | ... | 1284 | 18 | 4  |
| 12mm. Angenieux lens, 6-speeds V.S. backwind..           | ... | ... | 837  | 15 | 5  |
| Bumby "Hervemador", f/1.8 Schneider Xenoplan auto-       | ... | ... | 884  | 17 | 6  |
| matic exposure control, built-in light meter...          | ... | ... | 818  | 6  | 3  |
| Brownie Movie Turret, f/1.9, 8-lens turret               | ... | ... |      |    |    |
| Brownie Movie Model II, f/1.9                            | ... | ... |      |    |    |



AND THE BEST IN  
VALUE—YOU CAN'T  
GO WRONG WITH THE

BELL & HOWELL  
"Autocost Turret"  
Tri-lens. Automatic  
Electric Eye, 10  
mm. f/1.9 standard-  
25mm. telephoto,  
and 6.5 mm. wide  
angle lenses. Large view-  
finder.

Price  
£59.19.9 including case



112 NORTH END PHONE  
CROYDON CRO. 0049

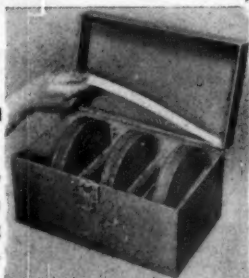


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for 16/9-5/8mm. Spools and Tape  
Reels.

\*Compartments  
for each spool  
\*Calibrated  
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\*Lock catch and  
Key

Attractively  
finished with  
flush fitting  
leather handle.



10-way 16/9-5/8mm. (400ft. Cans) only £2 19 6

11-way 8/9-5mm. (200ft. Cans) only £2 16 6

**ROBERT RIGBY LTD.**

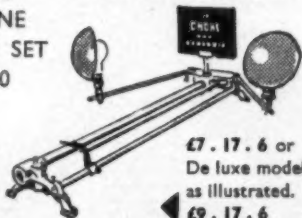
Premier Works, Northampton St., London, W.C.1.

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For  
perfect  
projection...

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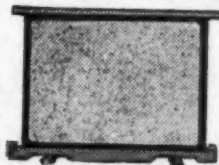
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£7. 17. 6 or  
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### ZOOM! . . .

THE NEW 8mm.  
NIZO HELIMATIC  
"FOCOVARIO"  
WITH VARIABLE  
FOCAL LENGTH F/1.8  
ANGINEUX ZOOM LENS

IT IS ALSO PROVIDED WITH  
PRISMATIC REFLEX FINDER,  
BUILT-IN EXPOSURE METER—

5 SPEEDS, AND BACK WIND FOR TRICK SHOTS  
AND LAP DISSOLVES. PRICE £203 - 7 - 4

### CINE FILMS FOR SALE

8, 9, 16mm. sound or silent.  
STAMP FOR LIST  
(NOT ENVELOPE)  
(Please state gauge)

### DETAILS OF THE WORLD'S FINEST CINE APPARATUS

contained in  
THE NEW "W.H."  
BLUE BOOK 2/- (Post Free)

### SECONDHAND BARGAINS

8mm. Bolex B8  
13mm. f/1.9 focusing Yvar  
also 36mm. f/2.8 Yvar tele-  
photo combination case, etc. £62 10 0  
8mm. Zeiss Movinette  
F/2.8 Triotar ... £17 10 0  
8mm. Bolex B8VS  
F/1.9 Focusing Yvar £57 10 0  
2 1/2 x Tele-Attachment  
For B. & H. 624 ... £7 7 0  
1 1/2 x Wide Angle Att.  
For B. & H. 624 ... £7 7 0  
1 1/2 in. f/4 Dallmeyer  
Popular tele. lens ... £7 7 0  
8mm. Kodascope 500  
Projector ... £31 10 0  
8mm. Eumig F.8  
Projector ... £24 10 0  
16mm. G.B. Bell & Howell  
Autoload  
F/1.9 and case ... £44 10 0  
16mm. Cine-Kodak B.B.  
F/3.5 lens ... £12 17 6  
16mm. Magazine Cine-Kodak  
F/1.9 lens ... £25 10 0  
16mm. G.B. Bell & Howell  
613-M  
Projector (750w.) ... £49 10 0  
Weston Master III  
Cine meter and case £4 19 6  
Weston Master II  
Cine meter and case £3 19 6

### EASY TERMS

ONLY 20% (=4/- IN THE £)  
DEPOSIT; BALANCE IN  
12 EQUAL MONTHLY  
PAYMENTS.

### ★ MAIL ORDERS ★ AND EXPORT

WE CAN SUPPLY  
NEARLY EVERYTHING  
IN THE WAY OF NEW CAMERAS AND EQUIPMENT  
ADVERTISED IN THIS JOURNAL—IF YOU ARE  
UNABLE TO CALL, PLEASE ADDRESS YOUR ENQUIRY TO  
(DEPT. M/O), WALLACE HEATON LTD.,  
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WHERE IT WILL RECEIVE PROMPT AND INDIVIDUAL ATTENTION

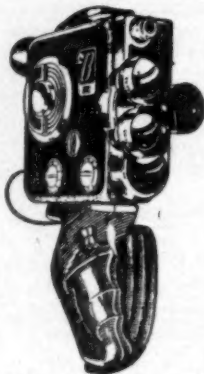


# DOLLONDS

ESTABLISHED OVER 100 YEARS

All Eumig Cine Cameras and Projector prices are now reduced as a result of the "Outer Seven" Trade Pact and the new prices of the C3M and Servomatic are shown here.

## 8 mm. Eumig C3M Camera



The new Eumig C3M cine camera with coupled meter and 3-lens turret.

- 12.5mm. f/1.8 Eumigon Standard; 2.5x (31-25 mm.) Eumacro Extra Long Tele. Att.; 0.5x (6-25 mm.) Eumicron Wide Angle Att.

- Central focusing control operates for all three lenses.

- Coupled Exposure-meter (10 to 100 ASA) with needle visible in viewfinder.

- Telescopic viewfinder (1:1) with automatic masking for each lens.

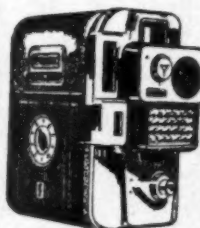
- Provision for dissolves and double exposure trick effects.
- Footage counter with audible signals.
- Filming speeds of 16, 24 and 32 f.p.s.
- Back wind handle is included in the price of the camera.
- Pistol grip, wrist strap and cable release are all included.

**£81.7.6**

Or deposit of £16.7/6 with 18 monthly payments of £3/19/5 or 24 at £3/2/4.  
Fitted Holdall for C3M and accessories, £11/0/11.

**ALL APPARATUS PRICED £10 AND OVER IS AVAILABLE ON OUR POPULAR EASY PAYMENT TERMS**

## Eumig Servomatic Fully Automatic 8mm. Camera



Coupled Automatic Exposure Control. (10-100 A.S.A.) Manual operation if desired. 13mm. f/1.8 Xenoplan. Battery operated motor. One battery runs 10 spools of film. Continuous filming (16 f.p.s.) or single frame. Other lenses available LONGAR 2x TELEPHOTO. CUTTAR 0.5x WIDE ANGLE.

**£37.15.8**

Or deposit of £4/15/8 with 8 monthly payments of £4/6/8.

## 8mm. Bell & Howell Autoset II

Now with a new film speed index control (10, 16, 25 and 40 A.S.A.). Just load with colour film, aim and press the button. It even tells you if the light is too poor for colour shooting! With 10mm. f/1.9 universal focus lens, complete with case.



**£41.16.0**

Or deposit of £5/16/- with 8 monthly payments of £4/4/6.

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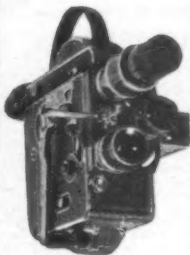
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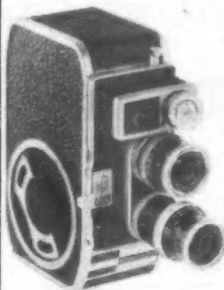
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A Single-Speed camera with twin lens Turret, sold complete with 2 lenses.



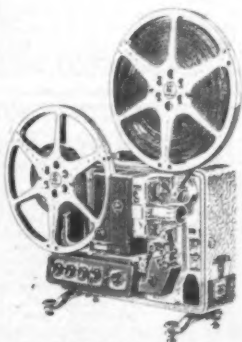
Measures the exposure behind the lens; the cell thus sees exactly what the lens sees. At the moment you commence filming the light computer automatically twings away from the light-path to the film; and between sequences it may be quickly reintroduced to make a further check on changing light conditions. Twin-lens turret; viewfinder with variable field frame; film counter marked in metres or feet with end-of-spool signal.

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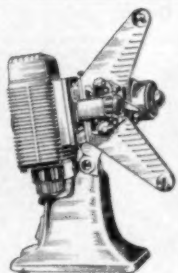
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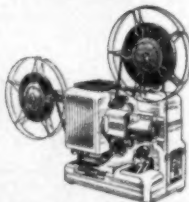
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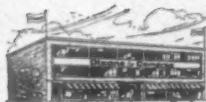
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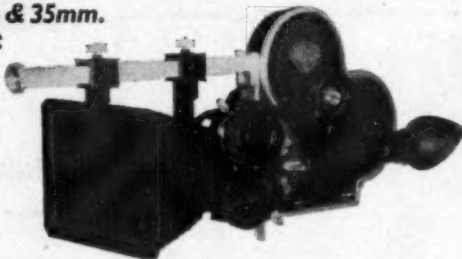
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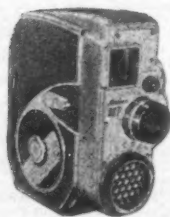
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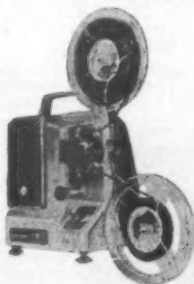


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| 750w. | 220v. | Pre Focus     | 1 5 0  |
| 750w. | 230v. | Pre Focus     | 1 10 0 |
| 750w. | 230v. | Bell & Howell | 1 10 0 |
| 750w. | 110v. | L516          | 1 10 0 |
| 500w. | 200v. | Pre Focus     | 15 0   |
| 500w. | 230v. | Pre Focus     | 1 7 6  |
| 500w. | 110v. | Pre Focus     | 1 7 6  |
| 500w. | 110v. | L516          | 1 0 0  |
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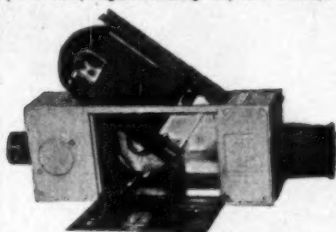
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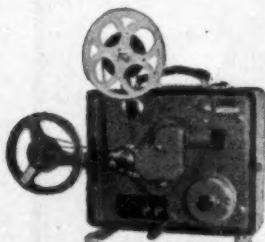
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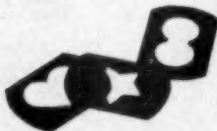
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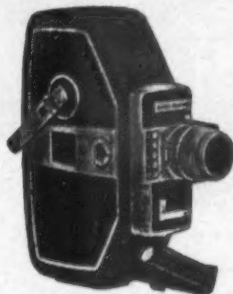
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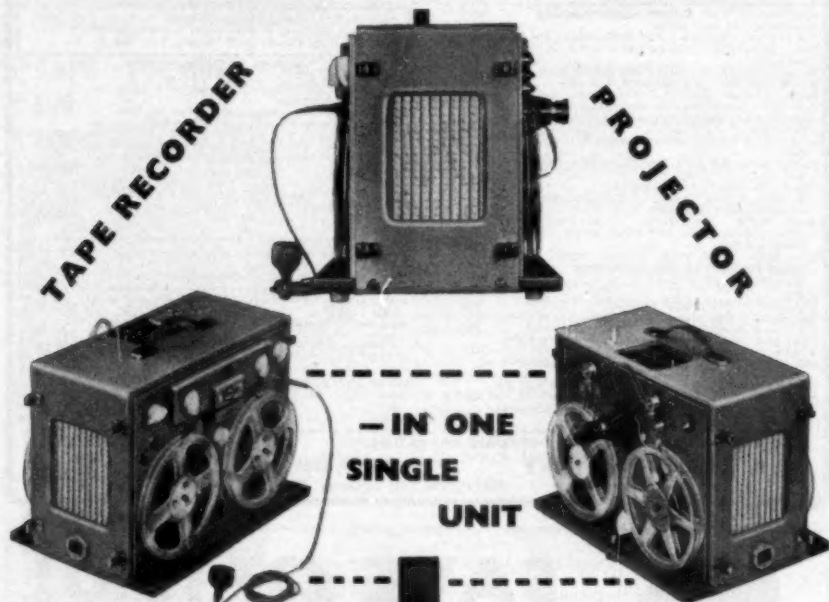
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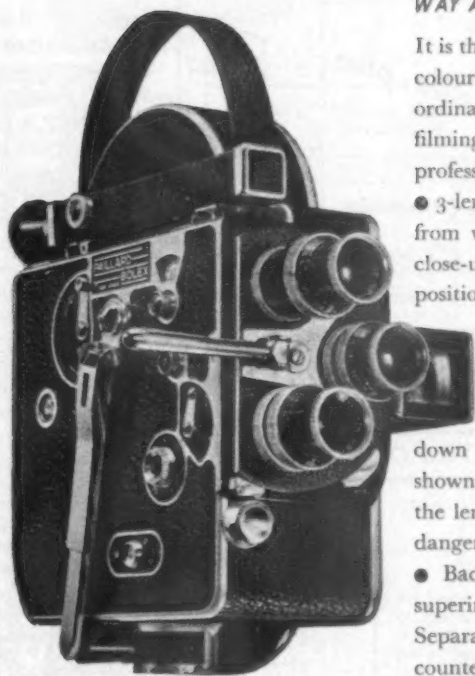
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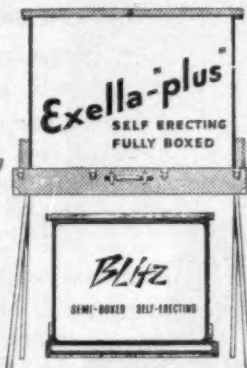
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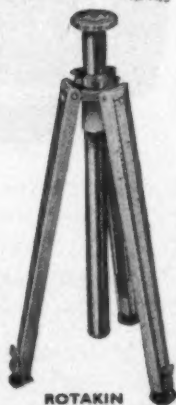
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| lens, Weston III meter, base filter and case                     | \$25 10 |
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| Sum. G.E. Bell & Howell "20A", varanator loading (1/1.9          | \$25 10 |
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| 1/1.7 Bell & Howell lens turret, 1/1.9 T.T.H. focusing, 7 speeds | \$12 10 |
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| BSM. Bolex twin lens turret, 1/2.8 fixed focus lens, 7 speeds    | \$40 0  |
| CS. Bolex, 1/2.8 8-1/2" lens, 7 speeds                           | \$40 0  |
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| Sum. Canon "P" 1/2.8 lens in focusing mount, 4 speeds            | \$12 10 |
| 8-5mm. Pathé "B" Microcameras, 1/2.8 lens, interchangeable       | \$3 10  |
| 8-5mm. Pathé "B" Microcameras, 1/2.8 lens, interchangeable       | \$3 10  |
| 10mm. Cine Kodak "10" Junior, 1/1.9 focusing lens, 26ft. speed   | \$25 10 |
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| Engel. Kodak "B", 1/2.8 fixed focus lens, 112 ft. range          | \$12 10 |
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| mount, 3 fitting apertures, 14ft 10ft. speed loading             | \$25 0  |
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| CBS. Eumag (New), coupled exposure meter, complete with        |                       | £65 10 |
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| 3rd. | Kodak for E & G models                                      | ** | ** | ** | §2 10 |
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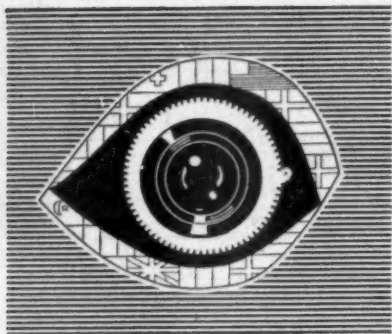


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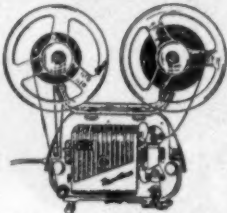
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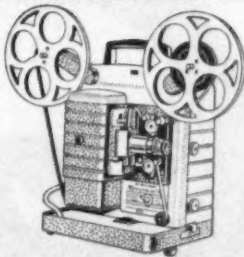
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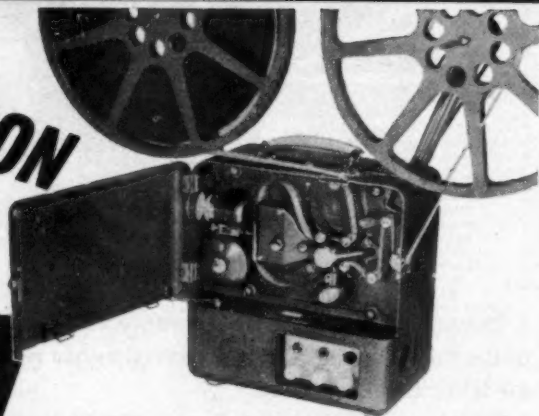


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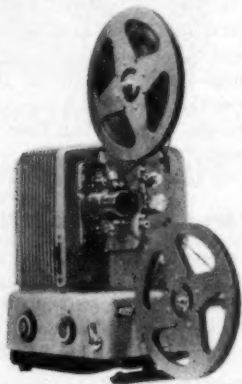
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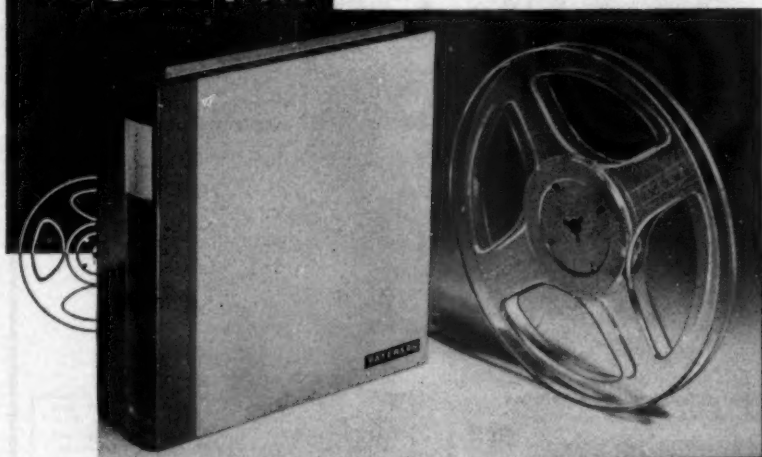
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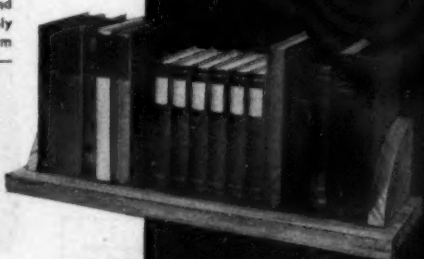
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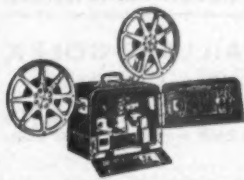
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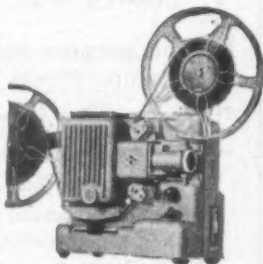
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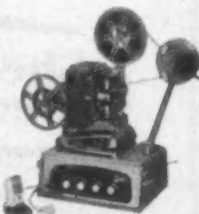
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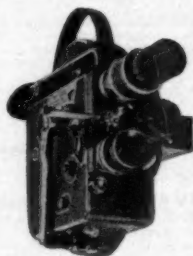
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# AMATEUR CINE WORLD

VOLUME 24 NUMBER 4, SEPTEMBER 1960

Editor: GORDON MALTHOUSE

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A.C.W. SEPTEMBER

# The Future of 9.5mm.

French company to the rescue? . . . Thousands of films still await processing . . .  
Readers and trade offer help

THE NEWS, published exclusively in *A.C.W.* last month, that Pathéscope (Great Britain) Ltd. is in grave difficulties financially has brought the biggest volume of correspondence for years. We ask readers' indulgence if we appear to have been slow in answering their anxious enquiries, but it has been physically impossible to keep pace with them. We had considered sending out a six-cent type circular letter in acknowledgement, but nine-fivers who have written to Pathéscope asking after the fate of the films they had sent for processing have received a letter of this kind in reply, and we felt that another would only serve to add to their frustration and deep concern, whereas sympathy and understanding are their right no less than Pathéscope's.

Yet there was little positive that we could tell them. Very early on we decided that it was Paris who were likely to be able to provide an answer to the enigma, and it was to Paris, therefore, that we looked for it. No one was anxious to speak and certainly no one would commit himself, but after keeping our ear to the ground we feel reasonably justified in stating that the supply of Pathéscope film, equipment and services will be resumed and that 9.5mm. will not die. This, it must be emphasised, is an inspired guess. There is not, at the time of writing, any official confirmation, but we would not commit ourselves this far were we not pretty sure that we will be proved right in our reading of the signs and portents.

We expect to be able to announce very soon that the French parent firm will start a branch here. Pathéscope (Great Britain) Ltd. is *not* a branch of the Paris organisation. It severed its links with, and dependence on, Paris when it added "Great Britain" to its trading name, since when it has been no more than an agency, under British control, for the French products. The rest it manufactured itself. But welcome though this news is, there is a fly in the ointment for those thousands of nine-fivers who have film with the British organisation still awaiting processing. (The last figure we were given of the number of films stored away untouched was a staggering 10,000.)

## Further Processing Charge Likely

What is to happen to those films we cannot at the moment say, but this at least is reasonably certain: if the British firm finds itself unable to honour its obligation to process them, the Paris branch which we expect to see set up here (under British management: we forecast that it will be headed by a personality well known to nine-fivers) will do so—but they will have to make a charge. Since they have no connection at all with the British company, it is unrealistic to suppose that they would burden themselves at the

start with the British company's financial obligations.

This matter of processing causes grave disquiet. The longer the exposed films are kept, the greater the risk of deterioration, particularly in the case of colour stock. Pathéscope have expressed their willingness to send 9.5mm. Kodachrome to France for processing, but on a last minute check with Paris as we go to press, we are informed that no colour film has been received there to date.

## Customer Has the Right to Know

While fully appreciating Pathéscope's difficulties, we must urge that they cannot any longer keep their thousands of customers in suspense. The customer has the right to know, one way or the other, what the firm proposes to do with his property. The need for an explanation cannot be denied, because to a certain extent the product is perishable. We would remind Pathé of what they themselves say in the leaflet accompanying their films: "It is recommended that all exposed films be forwarded for processing without delay."

A number of users have insisted on their films being returned to them unprocessed, and have been understandably incensed at being required to send the cost of postage—8d. is asked for, but the standard postal rate is 7½d., and the next above that 9d.—before the film is despatched. But when a company is in the hands of a receiver, all expenditure is at once rigorously controlled. In this interim period, the company—though now only the merest skeleton of its former self—ticks over in a state of suspended animation on the flimsiest of margins.

This clamping down on expenditure is the explanation of another grievance. Why, ask so many of our correspondents, was not the trade (and through it, the customer) notified that Pathéscope was in liquidation and that business was at a standstill? The answer is that large-scale circularising costs money for which there was deemed more pressing uses. So to many users and dealers the news in *A.C.W.* last month came as a bombshell. "There is still some stock available," writes one correspondent, "and obviously dealers are going to sell it without a word to the innocents."

## The View of the Trade

The dealer who does not know the position now has obviously fallen down on his job, but he may have been genuinely ignorant of it before the publication of the *A.C.W.* report. Of the two trade journals published after that report appeared, one dismissed the news in two sentences; the other said nothing whatever. The editors know their job and their readership, and

one must therefore assume that what to nine-fivers may seem a heartless dismissal of a situation vitally affecting thousands of amateur movie makers, reflects the feeling of the trade.

But not all dealers are unconcerned. One sought our views on what it would cost him to instal equipment for processing 9.5mm. colour film. Another wrote to Pathéscope as follows:

"Having now read the article on Pathéscope in the August issue of *Amateur Cine World*, may I make a suggestion (for what it is worth)? It may not be practicable, but I hope it will. There must be many dealers like ourselves who have gone all out for 9.5mm., and if everyone of us offered to invest, say, £50 apiece in the company, would this help? ... 1,000 dealers contributing £50 would bring in £50,000, which could be used for advertising 9.5mm. Given reasonable advertising I am sure 9.5mm. would do better, and other dealers would soon wake up to its advantages once the publicity started to bear fruit. ... I've got faith in 9.5mm. and know there is a field in it for any dealer who is willing to push it just that little bit more."

#### Readers Propose "Save Pathéscope" Fund

A number of readers have suggested that A.C.W. should open a "Save Pathéscope" fund and have offered monetary gifts. One correspondent, indeed, sent us a cheque for this purpose. This practical expression of sympathy, in some cases from nine-fivers who have been smarting under the irritation of being requested to pay for the postage back to them of their unprocessed films, is indeed a remarkable testimony to the unique spirit of friendliness and mutual assistance which animates users of this gauge. We hope the trade takes note of it.

"Unbelievable", "staggering", "it mustn't happen", "it just can't happen" are expressions sprinkled among the letters we have received. Some correspondents write in anger at being left in the dark over the fate of their films, but many ask if there are any positive ways in which they can help.

#### 9.5mm. Consistently Squeezed Out "1"

Others, accepting that Pathéscope (Great Britain) Ltd. can never resume its former role, suggest that we should publish a questionnaire, the answers to which would show the trade that there is still a healthy demand to be met. The idea is that readers should be invited to state the type of camera they have and how much film they use in a year, and that A.C.W. should then furnish manufacturers with the names and addresses of correspondents as proof of the size of the market. If we are unable to conduct such an enquiry, says one reader, he is ready to take on the whole vast job himself.

Many correspondents evince a flattering faith in our ability to restore the 9.5mm. situation single-handed, but a few blame us for—in their view—being largely responsible for the debacle. "If A.C.W. had devoted as much attention to

9.5mm. as it has done to 8mm.," writes one reader, "this would never have happened. The truth is that you have consistently squeezed 9.5mm. out."

It is not the truth. We have regularly published more exclusively 9.5mm. material than any other cine journal in the world. But with so much new 8mm. equipment appearing, 8mm. inevitably gets a better showing. What would the nine-fiver have us do? Suppress test reports of new apparatus in this gauge and publish instead detailed reports on long obsolete 9.5mm. cameras and projectors? Nine-fivers will continue to find a forum in our columns, as they have been able to do for the past twenty-six years, and we should be as gratified as they could we look forward to a steady stream of new goods on which to report.

#### Charges and Film Supply

But this is to glimpse an uncertain future. The harsh reality of the present is the question of what is to be done about those thousands of films awaiting processing. Those nine-fivers who have got their films back and sent them to other firms for development have found one way of being assured of a supply of film. The chargers are returned with the processed film, and are therefore available for use with Gevaert film, which is supplied without chargers. Strictly speaking, they are Pathéscope's property, but no one at this stage is likely to question the rights and wrongs of it.

Pathéscope must now be asked, kindly but firmly, to say what their intentions are. Everyone appreciates that while negotiations are still going on it is difficult to be specific, but one can't live for long on hope. Hope is a virtue in all too short supply in this unhappy situation but—as we pointed out in the beginning of these notes—there are reasonable grounds for it. 9.5mm. will carry on.

#### Ten Best Bookings

BOOKINGS for the current Ten Best have been the heaviest yet, and a number of clubs who have been unable to secure the films on the dates they want have asked why, since the demand is exceptional, we do not print further copies. The answer is a purely economic one. We are sorry to disappoint any applicant, but the hard fact is that the hire fee does not cover the cost of the programme, and to produce a fifth set would still further widen the gap.

The Ten Best have a shorter life than most library films, for few clubs would wish to mount a public presentation of an old set when the latest is available. At the same time, because the screenings are concentrated in a limited period, the prints receive as much wear as does the average library print withdrawn from circulation.

In order to accommodate as many applicants as possible—though we are sorry that it has been impossible to satisfy all requests for specific dates—the British Film Institute Distribution Dept. has gone to a good deal of trouble to arrange cross-overs; but it must be emphasised that this can only work if the exhibitor plays his part and is scrupulously careful to despatch the complete programme in good condition on the due date to the club next on the list. Booking for the current films opened on May 2nd, and would-be exhibitors who waited until August before asking for a date in September inevitably find that nothing is available until next spring. Clubs who have not yet booked but still wish to do so are asked to note that play dates are available only from April, 1961. Details of September showings are given on page 351.





TODAY sees the opening of "Movie Market", a collection of wares which we hope will catch your eye and induce you to linger for a while. At present we have three stalls—"Export Rejects", "Do It Yourself" and "Bargain of the Month", and later on we hope to open some others for your inspection.

"Export Rejects" will consist mainly of ideas for films which may provide you with a jumping-off ground for stories of your own. The "Do It Yourself" stall will offer various odds and ends, spare parts, gags, and sometimes complete but unassembled story-kits. This month's "Bargain" concerns transport, and it is the first stall you will see in your visit to the market.

## Bargain of the Month



LAST summer I made a film which involved a great deal of moving about in a very crowded town, and for which we had to carry (among other things) two 16mm. cameras, one very heavy tripod, one battery, one slate, two small reflectors, and a day's supply of film for both cameras. Sometimes I and my crew worked side by side, and sometimes we dashed off in different directions, so it was essential for us to be mobile.

Unfortunately, although this was a professional film, I couldn't afford the professional kind of transport, but I managed to find an extremely useful substitute. On arriving at our location in Wales I bought a second-hand pram for 30s., and into this we stacked not only all the camera equipment, but also props, costumes, first-aid kit, my handbag, and any odd shopping that we happened to acquire during the day.

We soon discovered that we had the most efficient means of transport imaginable, for the huge tightly-packed crowds that sturdily refused to make way for cars and coaches parted before the pram like the waves of the Red Sea. (We kept the hood up to shade the equipment, and so most people assumed we had a baby inside. Their astonishment on seeing the metal legs of the tripod sailing past them was delightful.)

The pram also served another purpose, for if my camera crew and I were temporarily parted, I had only to ask any passer-by if he'd seen a bearded man pushing a pram full of cameras, and I was immediately set on the right road.

At the end of our three weeks' location I returned the pram to the warehouse man, who promised to send me the cash if he got another customer for it. I was quite happy in the knowledge that camera transport had cost me precisely

Licensed on behalf of film makers in search of ideas to

## HAZEL SMITH

More by Hazel Smith, please, was requested after the publication of her article in the June issue. We are happy to oblige with the first of an original new series.

ten shillings a week, and forgot all about it. But this week I had a letter enclosing a cheque for fifteen shillings, and a statement which read:

Sale of pramette 17s.  
Commission 2s.

And so my accounts now read:

Cost of camera transport per week 5s.

And that, I submit, is quite a bargain.



## Export Reject

A FEW years ago I was staying in a hotel in Sicily; the weather was very hot, and then one evening we had a tremendous thunderstorm which sent us all scurrying in from the terraced gardens at top speed. In the middle of the night I was awakened by the sound of a dog yelping at the far end of the gardens. I tried to go to sleep again, but the yelping continued, and I realised that the dog was in great pain—perhaps its paw was trapped under one of the heavy stone jars which were scattered all over the place and which might have been dislodged during the storm.

So I got up, slipped my raincoat on over my nightdress, and hurried down the deserted corridor to a small side door, where I let myself quietly out. The door fastened by a hook from the inside, and I carefully propped it open so that I could get in again. Then I started off down the narrow, winding path—it was very muddy and very dark, and large raindrops splashed and slapped down at me from the overhanging canopies of twisted vines and bougainvillea. Slipping in the mud, stubbing my toes on antique stone, I stumbled on, and eventually found the dog.

He was sitting quite snugly in a dry shelter, with a good length of chain to his collar, and as far as I could see had no possible reason for making such a noise. He was delighted to see me, and jumped up, wiping his muddy paws all down my raincoat. I suddenly began to wonder what would happen if any of the Sicilians should discover me—would they assume I was a burglar trying to ingratiate myself with the watchdog?

Feeling more than a little foolish, for by now I was becoming exceedingly conscious of the figure I should cut if anyone saw me, I moved away as quickly as possible up the dark, muddy, twisting path. At last I came out into the open again, and made swiftly for the little side door, thankful that I'd had the wit to leave it ajar. Only of course when I got there the door was closed. . . .

For a while I just stood there, staring. Then I tried to force the door open, but it was impossible. I crept softly all round the outside of

the hotel, but there was only one way to get in—through the main entrance. And that would mean facing the Night Porter in all my glory of bare feet, wet raincoat, and diaphanous nightdress.

Somehow I didn't think any Italian would believe my story about going out in the rain just to rescue a dog, and indeed as I walked into the hall I could tell by the look on his face that there would be no point in even trying to tell him the truth. So I swept in with as much poise as I could muster, greeted him gaily, and sailed nonchalantly past him and so back to my room.

The funny thing is that, whereas if he had known the truth he would have despised me as a sentimental fool, it became clear the next morning that he and his friends regarded me as a definite credit to the English nation. . . .

#### Author's note:

The original version of the story happens to be set in Italy, but it would be fairly easy to transfer it all to England, perhaps to a house where one happened to be a guest. Or the same framework could be used to build a story about a small boy who creeps out of his room at night to see to his pet lizard—finds to his dismay that he is locked out—has to wake the household in order to get in again, and in so doing unwittingly disturbs a burglar. The boy, like the heroine of the original version, finds that after this people are extremely proud of him, whereas if they knew the truth they would have been exceedingly angry.

It is important, if you are thinking of doing a film on these lines, to ensure that you present both points of view with understanding and sympathy. The audience *must* be with the Outsider (in the "English" version, the small boy) from the start, and even people who normally dislike lizards must be made to understand something of the interest they arouse in him. (When I was living in Rome a few years ago I was adopted by an enchanting baby lizard, who spent all day out on the sun-warmed terrace and then spent all night upside down on the bathroom ceiling beside the hot-water tank. The first time I took a bath with Lizzie the lizard overhead I was a bit worried, as I felt sure she would drop into the water beside me. I should have known better. From the very first evening, our relations were courteous, and our territorial rights scrupulously respected: Lizzie never left the ceiling, and I never left the floor.)

So if you are telling this story in film terms, you must be prepared to take the trouble to get the audience on the boy's side, and see to it that they understand his sense of responsibility for his pet. It is not sufficient to show a M.C.S. of the boy standing beside the hutch—you'll have to spend a great deal of time and film in order to display to your audience something of the charm and delicate, swift grace of the lizard, and you'll also have to spend some film on close-ups of the boy watching.

In this way, the members of your audience will be able to identify themselves with the boy, while at the same time they will understand and sympathise with the more usual reaction of the

grown-ups in the picture, who believe that a small boy needs a good night's sleep, and who cannot be expected to regard the well-being of a lizard as a matter of great importance.

The point of interest for me lies in the conflict of sympathies between the Outsider and the Insiders.

But I see that I'm taking up more room than the market has been allotted, and so this stall must now close down.



## Do it yourself

I KEEP a small black exercise book in which I note anything which strikes me as possible film material. Most of the notes, although scrappy, are comprehensible, at least to me; but the centre pages are a complete mystery, because at some time I seem to have lost my temper and torn out a handful, leaving fragments of stories on the torn pages to baffle and irritate me. One, for instance, reads thus:

*A girl . . .  
young sailor . . .  
crowded pool . . .  
He laughed  
moonshine . . .  
died.*

Now this could be the outline of a simple holiday story: a girl meets a young sailor on leave—they go to the local swimming pool, there's laughter in the sunshine and romance in the moonshine—and what appears to be a hint of tragedy in the last line may after all refer simply to the flame of a cigarette-lighter, or to the sound of distant music.

On the other hand, that "crowded pool" may turn out to be the pool-room of a shabby gambling club; the girl may be vicious harpy, the sailor a layabout, and moonshine a description of the liquor they drink. This version of the story could certainly be turned into a grim and probably murderous affair.

A third method would be to make this a baby-on-the-lawn story, assuming that you can provide the necessary co-operative children. The girl is now a five-year-old, and the young sailor is her brother, who is playing with his model yacht, *Moonshine*, among a horde of children at a sailing pond in a park. The object of the film would be to show the solemn interest, the excitement, and the cunning manoeuvres of the children whose boats crowd the little pool, but with special interest being paid to the camera-man's own family.

Inter-cutting shots of the sailing boats with shots of their owners expressing pride, hope, fear, disappointment, anger and triumph could make this a really exciting little picture. And in this case, it could be the breeze that dies at the end, bringing all the boats to a standstill.

As I said at the beginning, I have no recollection of the original story, so if you're interested in solving the mystery, you'll have to Do It Yourself.



The author adjusts the galvo on his recorder.

## A HOME-MADE SOUND ON FILM RECORDER

A complete sound-on-film recording channel for 16mm. is the dream of many amateurs. Our contributor has made the dream a reality. The second, concluding, instalment of his account of how he did it (to be published next month) includes details of the construction of the galvo.

By P. D. RICHARDS

THREE years ago I decided to tackle a really ambitious project: the making of a sound-on-film recorder. In these days many people would take the easy way out and record magnetically, but I decided on optical (photographic) track because it can be played on any ordinary 16mm. sound projector. Besides, editing in sync. is so much easier with the visible modulation of an optical track.

The recorder consists of the following basic units: sound camera body, film magazine (400ft.), sync. motor and gearing, optical system, and recording galvanometer (galvo for short). The complete outfit is mounted on a wooden baseboard. The body of the sound camera is built up from sheet brass, strengthened as required with strip and angle. The inside face of the box, looking into the opening, forms the mechanism panel and has the sprockets and film rollers mounted on it in bearings which were turned up on the lathe.

The film path through the recorder is quite simple; film comes from the left of the magazine, through the slot into the recording camera body. There are two sprockets, and the film meets each one twice. The top sprocket feeds the film to and from the magazine, and isolates the recording drum and its specially accurate pull-through sprocket from any jerkiness from the feed and take-up.

### Recorded During Passage of Film

Sound is actually recorded while the film is passing around the flywheel-smoothed drum seen at lower left in the sound camera. This roller-drum runs in ball races, and the other end of its shaft carries a flywheel which weighs about 4½ lbs.; this is always spun (by hand) up to speed as the driving motor is switched on, otherwise it would spoil the exposure of the sound track when coming up to speed.

The film is held in a so-called "tight loop" between sound sprocket and recording drum by a roller on a sprung arm pressing on the film as it passes from the sound sprocket and on to the recording drum. Actually, the tension on this roller is just enough for the film to grip the sound drum and keep the flywheel turning. In turn, the flywheel imparts really steady motion to the film as it passes the exposure point half-way round the drum. After the drum, the film goes straight back to the

sound sprocket, and thence via a slight loop to meet the top sprocket a second time, before passing up into the take-up side of the magazine.

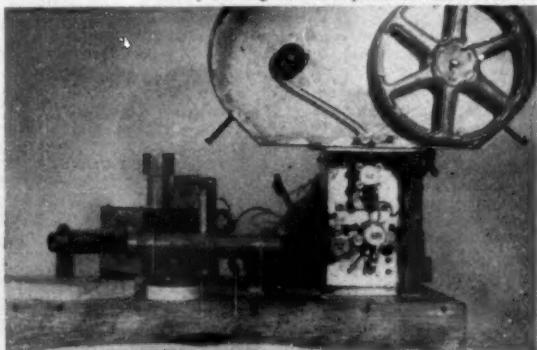
The sprockets retain the film by means of rollers mounted on small spindles on sprung arms (the latter made from strip metal). There are two retainer rollers on each side of the top sprocket—two being necessary because there is not much natural wrap to retain the film. The lower (sound) sprocket has one roller on each side.

The drive motor of the recorder is a truly synchronous single phase capacitor type, driving the recorder through gearing, and coupled by a length of rubber tube. I have recently re-designed the gearing for smoother running. I began by driving the bottom (sound) sprocket last in the gear train, but now I have separate drives from the motor to the two sprockets, with a separate rubber coupling taking the drive to each sprocket. This has been well worthwhile. The motor is mounted on sponge rubber blocks, because originally I found that the galvo was picking up vibration from it.

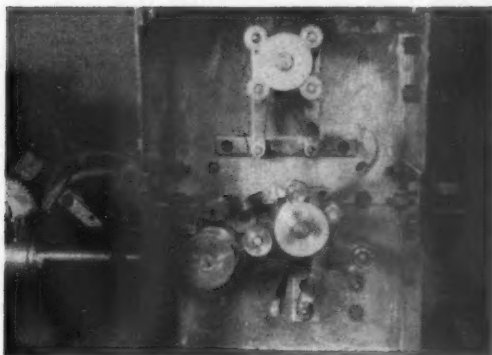
### Making the Magazine

The magazine fits along the top of the sound camera body, and is retained by a wing screw. It is not light-trapped, as I always load in the dark, anyway. I wind the film on projector spools—and realise I am probably unorthodox in doing so (for they are open-sided) for raw stock, but I could not lay my hands on a supply of camera spools. The take-up side of the magazine is driven by a spring belt from a pulley on the top sprocket shaft. The feed side has just a plain spindle in the bearing. Both have a good long bearing protruding through the back.

The magazine is of ¼-in. sheet brass, and uses sweated construction. Friends were called in to assist by holding the rim in position while I soldered



The 16mm. recording camera, with magazine. Left of picture is the lamphouse and optical system.



*Left: Close-up of the recording camera. Un-exposed film is fed down on left side of the top sprocket, thence in a loop to the very true running sound sprocket (centre). The sound is recorded as the film passes round the flywheel-smoothed scanning drum (left of camera). The sound sprocket pulls the film past the scanning point, and with another isolating loop between the two sprockets the film is fed to the take-up side of the magazine.*

*Right: the complete recording camera with its truly synchronous drive motor and gearing, and the optical system and recording galvo, are mounted on a wooden base.*



it around the back plate. The lid clips on. After loading in the dark and putting the door on the recording camera, the whole unit can be used in white light.

The recorder makes variable area tracks on the usual principle of modulating the light beam with the galvo. Light from the exciter lamp is collected by a condenser, near which is the special triangular-shaped mask which determines the type of track (bi-lateral, in this case). The light is converged towards the tiny mirror on the armature of the galvo, which oscillates according to the speech currents from the amplifier. The mirror on the galvo thus causes the reflection of the mask to move up and down. This is thrown on to the slit, at which point the mask is imaged, and an objective lens focuses the slit—with the now varying width light beam passing through it—on to the film on the recording drum in the sound camera.

The objective is a microscope lens (I almost hate admitting!) which gives excellent results. The other lens, at the tube from the lamphouse, is the familiar 2in. focus lens from an ex-Govt. G.45 camera, and it is this that images the triangular mask on to the slit, the beam being reflected by the galvo mirror on the way between the two.

It will be appreciated that the width of the beam of light passing through the slit depends on the position of the image of the triangular mask on it. If the apex of the triangle is on the slit, the beam of light passing through will be very narrow. As the image of the triangle is swung up by the galvo mirror, the part of the triangle on the slit widens, and the beam passing through towards the film widens. The swing from the apex of the triangle to the base is the change from no modulation to full modulation on the film. I use a rather flat triangle as the mask shape, because this, of course, increases the apparent sensitivity by reducing the galvo swing required to go from no modulation to full.

## Where to See the 1952 Ten Best

IN applying for tickets for any of the following presentations, readers are requested to enclose a stamped addressed envelope. Enquiries regarding these particular shows should be addressed to the clubs concerned, not to A.C.W. Details of bookings—the hire fee is £3 13s. 6d.—are available from the British Film Institute Film Booking Dept., 81 Dean Street, London, W.1 (telephone Regent 0061). Organisations intending to present the Ten Best are asked to note the particulars on page 347.

**London, E.17.** 1st and 2nd Sept., 8 p.m. Presented by Walthamstow A.C.C. at Ross Wyld Hall, Church Hill, Walthamstow, E.17. Tickets 2s. 6d. from A. E. Wignall, 18 Sinnott Road, Walthamstow, E.17.

**Birmingham.** 2nd Sept., 7.30 p.m. Presented by Lucas C.C. at Works Restaurant Theatre, Farm Street. Tickets 2s. from A. G. Woodward, Lucas C.C., Joseph Lucas Ltd., Gt. King Street, Birmingham, 19.

**Nelson.** 6th and 7th Sept., 7.15 p.m. Presented by Northern Camera Exchange Ltd., at Civic Theatre, Stanley Street, Nelson, Lancs. Tickets free from Northern Camera Exchange Ltd., 36 Manchester Road, Nelson.

**Kent.** 9th Sept. Presented by Kent A.C.C. G. C. Cooper, 7 Park Approach, Welling, Kent.

**Birkenhead.** 12th Sept., 7.30 p.m. Presented by Swan Productions A.C.G. at Y.M.C.A. Hall, Whetstone Lane, Birkenhead. Tickets 2s. from J. G. Crellin, 3 The Wiend, Rock Ferry, Birkenhead, Cheshire.

**Keighley.** 13th Sept., 7.30 p.m. Presented by Erricks' at

Mechanics Hall, Keighley. Tickets 2s. (children and O.A.P., 1s.) from E. Alderton Erricks', Opp. Town Hall, Bradford, 1.

**Richmond.** 14th Sept., 8 p.m. Presented by Centre F.U. at Queens Hall, Sheen Road, Richmond, Surrey. Tickets 2s. 6d. from Miss Hazel Bancroft, 26 Taylor Avenue Kew, Surrey.

**Romford.** 14th Sept. Presented by Searchlight Films. Mr. Spooner, 306 Havering Road, Romford.

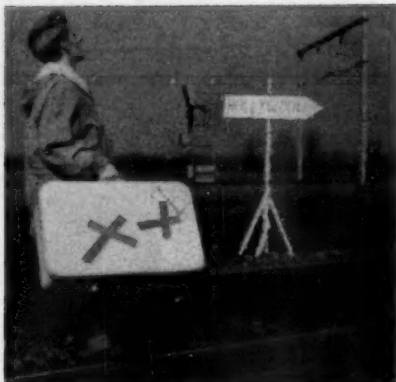
**Bath.** 21st and 22nd Sept., 7.30 p.m. Presented by Churchill C.C. at The Grosvenor Club, 23 Grosvenor Place, Bath. Tickets 2s. from committee members, Grosvenor Club.

**London, N.14.** 21st and 22nd Sept., 7.30 p.m. Presented by Planet F.S. at St. Andrews Hall, Chase Side, Southgate, N.14. Tickets 3s. from Ron Davies, 15 Brantwood Gardens, Enfield, Middx.

**Surbiton.** 23rd Sept., 8 p.m. Presented by Kingston & District C.C. at Claremont Hall, Surbiton, Surrey. Tickets 2s. 6d. from A. C. Seward, 6 Southmoor Road, Esher, Surrey.

**Lewes.** 24th Sept., 7.30 p.m. Presented by Lewes Camera & C.C. at Further Education Centre, Railway Lane, Lewes, Sussex. Tickets 2s. from F. D. Knell, 20 Hawkenbury Way, Lewes, Sussex.

**Newcastle-upon-Tyne.** 1. 28th, 29th and 30th Sept., 7.30 p.m. Presented by Newcastle & District A.C.A. at News Theatre Private Cinema, Pilgrim Street, Newcastle-upon-Tyne 1. Tickets 2s. 6d. from George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne, 2.



A PRIVATE screening of some of the prize-winners in this year's Grasshopper Group competition, together with one or two other films which have found their way to Endell Street, might well have been called "The Herman Wuyts Show". For this remarkably energetic Belgian was responsible for three of the pictures we saw, including the first and fourth prize-winners, and he also lent a hand with the film which came second. The note on Mr. Wuyts in the Ten Best programme credits him with a couple of dozen completed films in addition to *Oh! Suzanna*—and he still says that he has plans for the future!

Has there ever been an amateur producer so prolific? I doubt whether there has ever been one who displays such an astonishing range of subjects, styles and technical skills. Filmgroep 58 (which he founded) is a sort of 16mm. super-incubator, with Mr. Wuyts shovelling in ideas, supervising the hatching, then packaging the eggs. If the eggs are like the curate's, there's still cause to rejoice. This present programme would put most non-professionals to shame. If we criticise, it's because undisciplined talent is always irritating. The talent remains.

*The Magic Ring* got most votes in the Grasshopper contest, and with them, the first prize. A legendary Princess sends out her hiring with an enchanted ring. When the ring is placed on a girl's finger, the girl becomes a captive bird in a golden cage. The captor falls in love with one of his victims, and frees her. They try to escape together, but the Princess has them ridden down, and the young man is slain.

At least, I think that's the story. It left me somewhat confused, and my main criticism of the film is that the story-line has become blurred in the director's concern for image and atmosphere. *The Magic Ring* has many of the necessary ingredients for a fairy-tale, but it lacks clarity of exposition, a fatal flaw. Annoy the audience by confusing it, and bang goes the willing suspension of disbelief. Witches may exhibit as many magic powers as you like, but it's got to be clear what they're magicking about.

THE COMMITTED AMATEUR

## The Fantastic World of Herman Wuyts

Has there ever been an amateur more prolific or with a wider range?

By JACK SMITH

Most of the action is exterior, washed in colour which really is, for once, breath-taking. The compositions and the movements across the frame have been planned with a master's sense of cinema. There are several shots of horsemen sweeping out along dark avenues of trees, flashing as they cut through the slanting sunlight, which recall the splendid imagery of the Japanese directors. (I wonder if Mr. Wuyts is especially fond of Kurosawa?) A silent lake, at dusk, ripples past the prow of the lovers' boat in a short sequence which is as enchanted in effect as it is virtuoso in technical achievement.

But the lack of narrative simplicity remains; and the illusion fails badly in the interior shots.



The young man who goes to Hollywood finds himself playing roles in familiar scenes which succeed each other with the swiftness and illogicality of dreams. In the still at top of page he arrives with a suitcase which pursues him everywhere of its own volition.

Admittedly the studio sets are quite remarkably ambitious, but the cast, reduced to posturing in an atmosphere of synthetic necromancy, simply cannot bring it off. The Princess, intended no doubt as a devilish figure, looks instead like a rather homely Turandot in a touring opera production. A slave beats a translucent gong, on the surface of which distant places come to life, and the effect is like a comic combination of the Rank trademark and an advertisement for television. Once one is tempted to laugh, magic becomes absurdity.

I'd give *The Magic Ring* high marks for its imagery and its track (music which maintains



the right, timeless quality throughout the film). But the total achievement falls short.

The other two "all-Wuyts" pictures were *Raga to a Red Rose*, which came fourth, and *Hollywood Speaking*, which wasn't entered in the competition, but which was about to be despatched to the Vancouver Festival.

*Raga* left me cold, although there's no denying the astonishing technical gloss on this ten minutes' worth of symbolism in gorgeous colour. One doesn't attack it because it's hard to see what it's all about; poetry makes its own statement, which may be inexpressible in other terms, and I take it that this is supposed to be a film-poem. Sadly, I didn't feel the excitement, the exhilaration, which poetry should give.

There's a beautiful woman in a beautiful dress, a horseman, lots of trees, bits of what appears to be a desert, and a double-bed. Also a rose. Some sort of connection is made between the lovely rose whose thorns can scratch deep, and the lovely woman who can scratch even deeper. All this goes on to the accompaniment of Hindu raga music, which sounds a-rhythmic, atonal but quite jolly in small doses.

Every shot is a beauty, and the Woman (played by the Princess from *The Magic Ring*, alias the Girl from *Oh! Suzanna*, alias Mrs. Wuyts) moves with mesmeric grace and a suitable inscrutability behind her dark sun-glasses. There are stunning two-shots in which reflections appear to become inextricably mixed with the faces casting them, and some slow, erotic scenes which obviously *must* mean something.

Every now and then the landscape blushes red or yellow or green, presumably in sympathy with the action, as the cameraman tries out his tricks with coloured glass. When it was all over, an irreverent jingle got stuck in my mind:

Roses are red,  
One sequence is blue;  
I can use filters—  
Can you?

*Hollywood Speaking* shows Mr. Wuyts back in the crazy mood which led to *Oh! Suzanna*. This is a piece of satirical goonery at the expense of the movie industry. A young man is pestered by a suitcase which follows him everywhere, symbol of Hollywood artificiality. Even sleep allows him no escape—he dreams in monstrous film clichés. In the end an army of suitcases traps him and he has to surrender to the forces of sugar-candy make-believe and super-gloss.

Again, I think this was the idea behind the film; but this time a synopsis was provided by the producer, so I should be right. The storyline is even more confused than in *The Magic Ring*—and if legend needs clarity, so does lunatic satire, or the audience becomes jaded through straining after the point.

The film has practically every trick in the book;

and just in case you miss it the first time, each exhibition of virtuosity—stop-motion, reverse action shots, brilliant lighting of interiors—is presented for several minutes longer than the laugh justifies and is nearly always repeated later when fresh invention flags for a sequence or two.

All the same, having been ungracious towards yet another of Herman Wuyts's pictures, I must



*Western de-luxe; a typically imaginative set built with the minimum of artfully contrived props.—From "Hollywood Speaking."*

salute again his staggering skill, and admit that many of his fantastic imaginings caused me to yelp with laughter. The earlier stop-motion scenes, cut with great precision and accelerating explosively to staccato climaxes, remind one how very funny this sort of thing can be—until it goes on for too long.

The track uses excerpts from well-known professional movies with a blissful disregard of the Copyright Act. (I remember with a twinge what happened to *Oh! Suzanna*, and wonder if the bliss will be rudely disturbed?)

In one shot, the hero is encased in a suit of armour. As his visor crashes down like a steel trap, from inside the helmet we hear the great cry of the King from Olivier's *Hamlet*, "Lights! Lights! Give me lights!" Jolly numbers from Gene Kelly musicals accompany parodies shot amid plastic trappings recalling those weird window displays in the London Corner Houses.

*Hollywood Speaking* should earn high marks for lots of reasons, but it badly needed a tough producer's discipline to keep the director in check and so to make sure that at least a third of the footage in the present version finished up on a cutting-room floor. I do hope that Herman Wuyts will not spend all his energies letting off partly damp squibs like this. He needs to spend

(Continued on page 388)

*Mirror image shot from "Raga to a Red Rose."*

A.C.W. SEPTEMBER



*From "The Magic Ring", a fairy tale.*



Letters for publication are welcome. Address: A.C.W., 46-47 Chancery Lane, London, W.C.2

### Unequal Battle for 16mm.

MR. JOHN FRY (July) says that the film manufacturers have "priced 16mm. out of the market". I agree. But here are three other reasons which have decided me to give up the unequal battle.

Many shops do not bother to stock 16mm. equipment or accessories—presumably because of the small demand, which, in its turn, is no doubt due to the exorbitant price of 16mm. colour film, as Mr. Fry suggests.

Secondly, now that sound has become a *sine qua non*, magnetic/optical 16mm. projectors are beyond the means of most of us; while 16mm. silent projectors with a built-in system of synchronising with tape recorders are not, as far as I know, obtainable.

Thirdly, the best 16mm. cameras are either 50ft. magazine loading (which are patently the most expensive to run) or 100ft. spool loading, and consequently heavy and cumbersome in proportion. They are fine for clubs, but unsuitable for the individual who wants to take his camera on holiday, and carry it about.

These reasons, none of which by itself would have led me to give up the hobby, combined have forced me to do so. After 30 years of 16mm. I do not take kindly to its little brother, try as I may.

What I want, and I am sure hundreds of others want, too, is a compact 50ft. spool-loading 16mm. camera with twin lens turret with C mount, and rewind device; a camera light enough to carry on holiday, and at the same time capable of making properly punctuated films *in situ*. I do not ask for electric eyes or drive or other aids to laziness or incompetence so prolific in the 8mm. field. It does not seem much to ask of our manufacturers, does it? But I'm willing to bet I'll never get it.

Brighton.  
RONALD JEANS.  
Some of our readers will have cause to be grateful for Mr. Jeans's work with 16mm., for he ran his own private cinema throughout the war for the benefit of the troops stationed in his home village in East Anglia. The Barn Cinema, Walberswick, became famous among them. It was unique in being probably the only example of co-operation during the war between a civilian and the Army Kinema Service in the permanent running of a cinema primarily intended for entertaining troops. The Army supplied films and projectors (16mm. sound); and many of the films were seen long before their release on 35mm. But Mr. Jeans retained sole control and responsibility, doing everything from operating to bill-sticking.

### Two-Camera Technique

A FILM I made with my thirteen-year-old stepson (I bought him a Yashika 8 for his birthday last March) of two small children wandering through a Toronto park was successful enough to bring back the old familiar itch. This was the first time I had made a film using two cameras and I was delighted with the smooth flow of the action and the naturalness achieved.

Our two small stars were far too busy enjoying themselves to bother about us, and at no time did we have to ask them to go back to what they were doing in order to link a medium or long shot with a close-up. Using only one camera one is compelled to do this or give up the shot altogether.

The way in which one of us would go forward while the other moved back reminded me of a doubles badminton game, and I think it would be feasible to devise some kind of drill so that the movements of the cameramen become almost second nature. Of course, such a technique would have to be flexible, and one of the cameramen would have to act as leader and direct the other, but I have noticed that people who are making a film are much less harassed by direction than the people being shot. The two-camera technique is especially valuable for actuality films where the action cannot be repeated to suit the cameraman.

Many amateur films have been made with more than one cameraman on the job, yet I have never seen any reference anywhere to a two-camera technique. So much is made these days of having a camera with two or more lenses, but two cameramen with single lens instruments can achieve so very much more.

And how much better would most travel films be if the husband were to leave his wife out of the picture and give her a camera instead! I am sure most wives would agree with me, for they must be heartily sick of being told to wander from place to place and look natural—usually an impossible thing to do.

Islington, Ontario.

ALAN C. COGGAN.

A very worthwhile idea, but surely cutting wives out of holiday travel films is drastic punishment for unhappy appearances in the past? We're not just being gallant in affirming that we'd happily exchange any day one shot of the Eiffel Tower for one good close-up of a wife.

### White Leaders for 8mm.?

A WHITE leader is a great help when threading a film in a projector, and I have suggested to Kodak that they should return films from processing with white leaders spliced on, as they do in South Africa and America. They tell me that they have been considering the matter for some time, do not at present envisage any change from the black leaders, but agree that white ones have a "definite advantage" in the case of 8mm., and that it "may well be" that they could adopt them in the near future. One hopes the near future will be soon. 16mm. users, of course, can easily see where leader ends and film proper begins.

Southbourne.

R. L. HARLOCK.

### Camera Shape and Steadiness

IN your report on the Admira 811A (July), you state that since this camera is rather large and rectangularly shaped, it may be difficult to hold it steadily when a cross wind is blowing. I have a pre-war Kodak f/1.9 8/20 camera of similar design as far as the body is concerned, and when out on a fishing trawler in rough weather I always use it because I can get a firm grip on it with my two hands. For panning or shooting fast-moving sports, give me the rectangular camera every time.

London, W.C.1.

L. J. PETERSON.

The 8/20 is longer than the Admira, and it is the length that gives the leverage which enables our correspondent to hold it still. For the record, what we actually said was: "The body . . . is a little on the large side, but it is extremely slim. . . . We found only one disadvantage; when filming in a considerable wind (e.g., on a sailing boat), gusts are liable to catch the rather large area of the camera."

I ENDORSE the views of L. Ford (July) on the performance of the Admira. I bought first the 811 and then the 811A. My only regret is that I purchased it when it was in the £60 bracket; now it is £39 10s.—a bargain.

Turnford.

T. BURTON.

### Camera Brush v. Glass Rod

HAVING recovered from hysterics visualising Centre

SEPTEMBER A.C.W.

Sprocket counting the hairs on his cement brush after making each join and then carefully comparing it for size with a new brush to assess the amount of deterioration, I am promoted to protest at his wild statement that "glass rods are useless". Centre Sprocket may not himself like glass rods, but this is a matter of opinion, not of fact.

I personally never use anything else but the glass rod supplied by the maker with the cement, and consider it to be the best medium for applying the cement, as it carries the correct amount of fluid, is perfectly clean in use, is quick in action and certainly never wears down.

J. H. PETTIT.

### Cable Release for Eumig C3

THE SOLE distributors of Eumig cine equipment in Great Britain wrote me that they "would confirm that the Eumig C3 camera cannot be run continuously on a cable release, and no modification is possible to enable this to be done". A very simple piece of equipment, however, does "enable this to be done".

A right-angled strip of steel is bored to the measurements given in the sketch. Hole B is countersunk on both sides and filled with solder. The solder is then drilled and a cable release self-tapped in the hole. The same cable release screw is used to make a small mould in dental plaster of Paris and solder again used to make a cast which will plug up the cable release socket in the camera button.

Hole A takes the tripod screw. Hole B takes the cable release. Hole C allows use of the viewfinder. Hole D just takes a pin which goes through it and hooks into the hole in the rear lug of the camera carrying strap fixture, thus anchoring the steel strip.

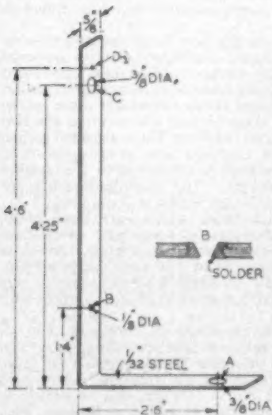
Ordinary and Kagra camera releases work perfectly well on this gadget.

With regard to "Working Backwards" (Odd Shots, June), I have got quite acceptable (to me) results from using the camera the right way up and the title upside down and mirror image, and then shaking the title letters or pulling them away with threads. Admittedly this is slightly impracticable with people or scenery!

Can anyone tell me why the rubber driving belt on my Eumig Imperial keeps splitting transversely on the outside? I am now on my sixth rubber driving belt.

Helensburgh.

MORAY S. MACKAY.



Without seeing the machine and the belts it is difficult to account for the splitting, but it seems that there may be some sideways cutting of the belts on the somewhat sharp edges of the pulleys. Are the belts in good alignment? Are the belts of the moulded-in-one-piece or diagonally-joined type, and if the latter, is it the joint that comes apart?

### Mylar Splicing

AFTER reading about Mylar tape splices in A.C.W. I decided to try a Quik Splice kit. It appears to be successful but I notice that the edges of the tape splice finish halfway across an 8mm. frame, and are visible on projection. I have now overcome this by cutting the tape through the sprocket holes, so that instead of five sprocket holes on each side, one has three complete ones and two bisected holes. I have used this trimmed splice only on a simple Quik Splice jig and not on a proper tape splicer, but I see no reason why it should not work on this, too. Incidentally, can films with Mylar tape splices be Permafilmed or cleaned with C.T.C. without weakening the join?

Here is a tip which readers might find useful. If a chinagraph pencil is not available, a dark cosmetic eyebrow pencil may be used instead. It can be gently rubbed off the film with a clean dry cloth.

Reading Mr. K. E. Reynolds' letter (June) on stereo sound set me thinking. Wouldn't it be possible to have a 9.5mm. film with an edge-stripe down both edges to get stereo sound?

Best wishes to A.C.W.

Bournemouth.

DAVID BLUNDELL.

Our 16-year-old correspondent certainly has the right idea. The splices are so arranged that the edge of the applied Mylar lies along a frame-line, though this introduces the minor snag that the Mylar sprocket holes are cut through. The Mylar tape is intended to be impervious to normal film treatments such as CTC cleaning.

We, too, have used eyebrow pencil for marking film. It would be perfectly practicable to apply double stripe to 9.5mm. for stereo sound, but we doubt if the demand would warrant it.

### Add-On Sound Units

EVERYBODY knows the attraction of amateur films could be greatly increased by the addition of sound. Just watch television for half an hour with the sound switched off! Unfortunately there are no reasonably priced sound projectors—some 16mm. machines cost as much as a small car—and although one can buy a silent projector at a reasonable price and a good tape recorder can be had for £30, there is no really satisfactory way of marrying the two.

I wonder why no attempt has been made to market a silent projector with an extra pair of driven spools and a magnetic built-in recorder head linked by a cable to a tape recorder and put into circuit by a throw-over switch marked "normal" and "cine", the latter position throwing out of circuit the capstan and recorder head and connecting into circuit the head on the projector. The cost should not be more than £20, and there is no reason why normal width tape should not be specially perforated at very little extra cost.

16mm. film at 16 f.p.s. runs 24ft. per minute and tape recorded at 7½ i.p.s. 37½ ft. per minute, so the tape drive would have to be geared to run a little over 50% faster than the film drive. For 8mm. film the tape speed would be 3½ i.p.s., although the tape could run at 7½ i.p.s. if desired.

Synchronisation of dubbed speech and sound effects would be easy to do. The tape or the film could be slipped over the sprockets backwards or forwards in relation to each other. This cannot be done with stripe. Tape is easily joined, and some enterprising firm might sell tapes of mood music and effects so that, with the addition of dialogue, a very credible talkie could be produced at little cost.

Harrogate. EDWARD SMITH. An excellent idea, but not, unfortunately, as easy or, indeed, as commercially practical as our correspondent suggests. First, there is the problem of driving the tape smoothly over the magnetic heads. The drive that can be taken from a projector needs much mechanical smoothing. The tape handling mechanism of a tape recorder accounts for the major part of its cost, and today's reasonable prices have

been achieved only by production on, usually, an enormous scale. The simple answer to the proposal is that it just cannot be done commercially for "not more than £20".

We are not without examples of add-on magnetic tape or stripe units. The first to be marketed, the Scopony Cine Soundmaster, cost nearly £70, including amplifier. The attachment for the Siemens 2000 projector is very expensive indeed. Attachments for striped film, complete with amplifier, are on the market at prices of £50 upwards. Others, and their components, have been available without amplifiers at around £20, but technical enquiries caused the manufacturers more trouble than the job was worth—so many, indeed, for them now to have dropped cine altogether.

Synchronised tape provides a simple answer to most of Mr. Smith's requirements; and A.C.W. has published information on using perforated tape on commercially available synchronisers to obtain precise sync. Like our correspondent, we think that perforated tape is the answer to many of the amateur's problems, and we expect further developments in this line.

### Licences for Tape Recorders?

YOUR editorial query, at the end of Mr. Rowley's letter, as to who would issue licences to clear the use of copyright material, intrigues me. Surely the people concerned are Phonographic Performance Ltd. and the Performing Rights Society, the former for the use of most records and the latter for the use of the material. Is it not a fact that both of these bodies issue annual licences to amateur drama groups for nominal fees? Such groups are then covered and all they have to do is to submit returns of the material used.

It would be a simple extension of these facilities if amateur film makers and clubs were similarly covered. Everybody would be happy. The copyright holders would receive their dues and the owners of tape recorders would have an easy and not expensive way of keeping within the law.

R. P. BAYNE.

Three kinds of rights can be involved in the public performance of music: *Performing, Mechanical and Dubbing*. For an annual fee of £2 10s. and upwards for 10s. 6d. per show payable to the Performing Rights Society Ltd., an amateur drama or cine group may play records during a performance. The Mechanical rights are vested in the manufacturers of the records, and the proprietors of most premises used for public performances take out a licence with Phonograph Performance Ltd. Fees are about the same as the performing rights fees.

Dubbing rights are a very different matter because they involve the transfer of recorded music to become an integral part of a film which might be shown anywhere, whereas the use of records by an amateur drama group usually has no direct connection with the performance. But the Sound Film Music Bureau Ltd. does issue licences at very considerably reduced rates to amateurs for the dubbing of records of mood music.

### Synchrodek and Sprocketed Tape

IN the feature, "Amateur Perforated Tape" (May), you state that tape with 16mm. perforations cannot be considered suitable for film shot with sound or lip sync. in mind, because of the difficulty of editing. This is true when attempts are made to produce a sound recording for use with a loop synchroniser, but does not apply when using the Synchrodek system, which is not only a synchroniser, but an editor as well, and as such enables the film and the tape to be matched exactly without counting the sprocket holes.

The system can be used to copy a recording directly from the track of a sound film, and the recording thus made used as the accompaniment for a print, lip sync. being maintained throughout. Any number of copies can be made in the time taken to run the master through, and each will be an exact replica. When used to produce a lip sync. original, the Synchrodek controls the camera motor, and again the perforation spacing is of no concern, the Synchrodek afterwards being used to edit the film and the recording with reference to the clapper board.

Presumably the statement that anything except a one-to-one sprocket hole ratio makes editing difficult presupposes that the recording is exactly in step and has been made by one of the two methods described above. In practice, the amateur edits the film first, adding sound later, and matching cannot be achieved by counting the sprocket holes.

If further editing is carried out after the sound and film have been synchronised, then certainly a one-to-one ratio is easier to cope with, but the fact remains that by using the Synchrodek, which was designed to accommodate perforated tape of whatever standard, the presently available tape will replace normal tape whatever the requirement and with the great advantage that absolute sync. can be guaranteed.

Any projection speed from slightly over 16 f.p.s. in steps up to 24 f.p.s., depending on the number of teeth on the capstan, can be accommodated, and tape speeds of  $3\frac{1}{2}$  or  $7\frac{1}{2}$  i.p.s. used. Finally, if a new standard is produced, attention should be paid to the position of the holes in relation to the tape edge.

With the present sprocketed tape in a four track recorder having the usual 1, 3, 2, 4 track laying system, the holes interfere with the third track when the tape is threaded with the holes below the centre line, and with the first track when used with the holes above the centre line. By positioning the holes in the number 2 track, the advantage of having two independent tracks (1 and 3) will be retained.

Earby, Colne.

H. GARLICK.

### Track Compilation

I HAVE been using an extension of the idea outlined by P. J. Ryde in his sound series. It enables one to record a complicated sound track single handed—one can record back and forth from one track to the other, and at each successive recording add extra effects without loss of quality; and a mistake made in any one track does not affect the others. In addition to the extra record/play head used by P. J. Ryde, an erase head is needed mounted alongside it, plus some modification to the recorder amplifier, as detailed below.

The first task is to build an additional pre-amplifier (Fig. 1). The power pack of the recorder amplifier is normally easily capable of supplying the small extra current required. The first stage of a typical tape amplifier is shown in Fig. 2, and how it is modified and combined with Fig. 1 is shown in Fig. 3.

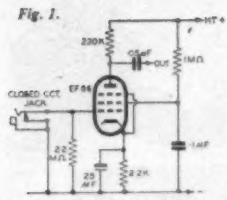
Next, disconnect the lead from the amplifier to the record/play head, and extend it with screened lead and terminate with a co-axial plug. The head is connected with screened lead to a co-axial socket which can be located at any convenient place on the cabinet. Four of these sockets are required and it is best to have them all together. The erase head is then isolated from the amplifier and, once again using screened lead, the head is connected to the second of the co-axial sockets. The amplifier lead is again extended and terminated with a co-axial plug.

The lower track heads which have been added are now connected to the other pair of co-axial sockets. All co-axial sockets and plugs should be labelled or colour coded for easy identification. One other flexible screened lead is required, one end terminated with a co-axial plug, the other with a jack plug.

We now have the situation shown in Fig. 4. Operation is as follows: first recording: plug 5 in socket 2; plug 6 in socket 3. Microphone or gram input is then applied to the amplifier input, gain being controlled by V. When this recording is completed, the next can be added as follows: plug



Fig. 1.



1, 2, 3, 4, co-axial sockets; 5, 6, 7, co-axial plugs; 8, jack plug; 9, jack socket.

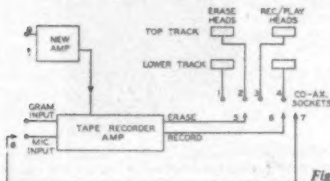


Fig. 4.

5 in socket 1; plug 6 in socket 4; plug 7 in socket 3; plug 8 in socket 9. The original recording is now transferred from the top track to the lower, recording level being controlled by V2; additional effects, etc., are added at the same time, these levels being controlled by V. It is useful to be able to monitor the signal by means of a pair of phones.

When this track has been completed to one's satisfaction, further effects, commentary, music, etc., can be added if required thus: plug 5 in socket 2; plug 6 in socket 3; plug 7 in socket 4; plug 8 in socket 9; then continue as before. This sequence can be continued as often as necessary, and all recordings are kept perfectly in sync. with the original track.

If room is available, there is no reason why the plugs and sockets should not be replaced by a switch, so making the operation more simple. Care would have to be taken with screening to avoid feedback and hum. With plug 5 left in socket 2 and plug 6 in socket 3, the recorder is all set for normal use. When using it in the playback position it is possible to add an on-the-spot commentary by plugging the microphone into the pre-amplifier.

I have obtained good results with this system in conjunction with a Eumig Imperial, but they would be even better if lip sync. could be obtained: This, of course, could be achieved by using sprocket tape, but then we will have lost the lower track and with it this method of track compiling. Could the difficulty be overcome were the sprocket holes located down the centre in the gap between the two tracks?

Bognor Regis.

L. V. SMITH.

Mr. Ryde writes:  
Mr. Smith's letter is most interesting, and although the system described in my article does all that he does from the point of view of track compilation, it would certainly be a great deal more convenient to have the pre-amp powered from the mains supply rather than from batteries, and to have facilities for lower-track erasure, which otherwise has to be done in reverse after transposing the spools.

Naturally, Mr. Smith's scheme requires that the additional heads be of the same type as the original heads in the recorder. But even two nominally identical heads may give different signal strengths, and require different amounts of bias for optimum working, so that if one switched the heads about as Mr. Smith suggests, one would surely be very lucky if one accomplished the dubbing from one track to the other "without loss of quality", since the amplifier could not be adjusted to give the best results from both heads at once. However, unless one were very unlucky, the loss of quality would not be very great.

A.C.W. SEPTEMBER

Fig. 2.

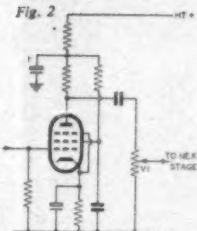
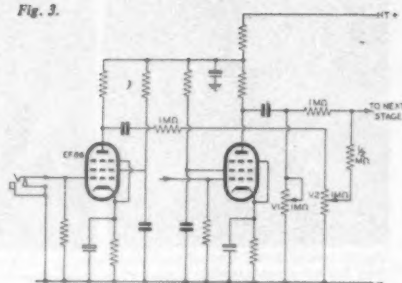
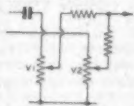


Fig. 3.



The volume control V1 is slightly mysterious; in Fig. 2 it is shown as a potentiometer, whereas in Fig. 3 it is shown as a variable resistance. If it were really a variable resistance, it would surely cause considerable loss of bass when reducing volume. Might I suggest that Fig. 3 be slightly modified thus:

A possible alternative to punching sprocket holes down the centre of the tape would be to work on tape with standard perforations and use the remaining space to record two quarter tracks. Although quarter track recording still seems to suffer from a rather high level of background noise, there is presumably no reason why it should not eventually be quite satisfactory and this might be preferable to having a second type of sprocketed tape.



## Changing Faces and Places

I WOULD like to assure Mr. Orna that he has some support for his plea (June) for the recording on film of changing faces and places. A film of the type he advocates is at the moment being made in Coventry by Courtaulds Cine Group and will include shots of new and old Coventry, with the emphasis on people.

In our opinion, *A City in Transition*, will serve three useful purposes: it will be a valuable record of a rapidly changing city; it will be of great local interest (i.e., we shall have a ready-made audience); it will provide our club with valuable experience in the making of documentary-type films.

Yes, Mr. Orna, I am all in favour of amateurs getting down to some serious filming of this type and giving run of the mill fictional films a rest.

Coventry.

ALAN E. WRIGHT

(Sec., Courtaulds P. S. C. G.).

## Kodak-Pathe

IN the French magazine, *Paris-Match*, there appeared a full page four-colour Kodak advertisement—for 9.5mm. Panatomic-X, Super-XX, and Kodachrome. After 37 years of ignoring it, Kodak are at last taking an interest in 9.5mm. Does this mean that this gauge is really back on its feet? And will Kodak tell us if they intend to market their 9.5mm. film here?

West Worthing.

R. ALLEN.

Kodak have links with the French parent company, Pathe Cinema, an association which does not exist in this country. Had there been a similar organisation here, Patheoscope (Gt. Britain) Ltd. would not have had to go to Paris for film and processing.

## On the Way to Zipangu

WITH reference to Double Run's "Guest Column" (July), one of the troubles is that, the last time I was on my way to Zipangu, this other lot got me into their shamba, surrounded by warriors with spears, and forced me to keep on talking until 1 o'clock the next morning. It was a pity we had to stop then. I was just about getting warmed up.

ANCIENT OF THE DAYS.



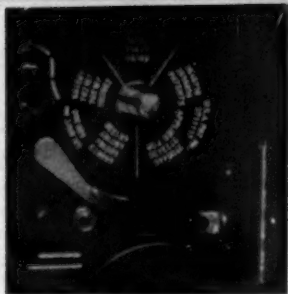


Fig. 1. Bolex B8VS with modified cover over footage counter (right); hinged lever in up position; end of lever inside cover presses against footage counter wheel and prevents it from re-setting when gate is opened.

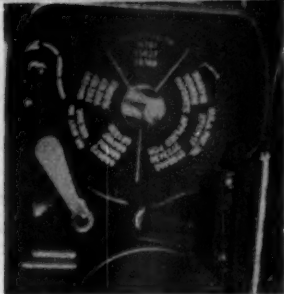


Fig. 2. Hinged lever in the down (normal running) position. The end of the lever inside the cover is now clear of the counter wheel, which runs normally.



3B



3A

Fig. 3A. Hinge end of the arm is carefully shaped inside the cover to press gently against counter wheel when arm is raised, and a tiny piece of velvet is added to prevent it damaging the wheel.

Fig. 3B. Arm hinged down—the normal running position. Note small leather disc stuck to outer end.

By EDWIN STEELE

## Winding Back Film For Dissolves

of the various effects one can use to link shots together, or to indicate the passage of time, the most popular after the simple fade in and out is surely the dissolve or mix. This is made simply by superimposing a fade-in on a fade-out in the camera. The fade is, of course, the basis of a dissolve, and owners of cine cameras with variable shutters (e.g., the Bolex B8VS) have no problem in making a good one at the appropriate moment.

The problem remains, however, of how best to wind back just the right length of film to give a good dissolve, with a camera not provided with a back-winding facility. The solution is taking the camera into a darkroom or using a changing bag. The latter is generally more convenient, and is the method I use.

Having made the fade-out, you put the camera into the changing bag and manipulate it through the arm holes provided. Open the camera, positioned so that the take-up spool is on the left. Keep this position all through, to avoid confusion. Open the gate and gently remove the take-up spool, then lift the film loop out of the gate and remove the other spool. Take care not to handle the film except by the edges, or it may get finger-marked.

### Making a Start

The idea is now to unwind a length of film from the take-up spool and wind it back on the feed spool. Begin by winding the loop between the spools on to the "unexposed" spool on the right, manipulating the two spools, one in each hand, and holding the film securely on the take-up spool. Both hands are now close together. Now hold the film secure on the "unexposed" spool on your right, and release your hold of the film on the take-up spool. Move the hands as far apart as the bag will allow (9in. in my case) from the take-up spool.

Next, again change grips on the film, i.e., grip it (by the edges!) where it comes off the take-up spool and wind a free length on the other spool with your right hand, until the spools are again side-by-side. Then I repeat the whole manoeuvre and wind back a second length, in order to produce an overlap of 40 to 50 frames.

When I first tried a dissolve, I used only one width of my changing bag (9in.) and found that all I produced was a fade-out immediately followed by a fade-in. So now I use the two widths (18in.) overlap, and this gives just the required effect. It is more than should in theory be needed, and I think that, ignoring the few frames used in the changing bag for checking the running of the film after re-threading it, the explanation is that the Bolex variable shutter release is using up about

2 secs. at each end, i.e., both when fading in and out, before the gate is exposed or stopped.

Next I put the take-up spool back on the camera spindle, loop the film through the gate and replace the other spool—while rewinding from it. After the gate is closed, I check for correct running by releasing two or three frames. The closed camera, now reloaded, is taken out of the changing bag, and the scene with the fade-in is filmed.

Results have been surprisingly uniform, no doubt due to the ease with which fades can be accomplished with a variable shutter; it only needs very little practice to make them of a uniform length. It is advisable, however, to film at 16 f.p.s.

### BY-PASSING THE FILM COUNTER

WHEN I began making dissolves in the camera I found it something of a nuisance to keep a record of the amount of the remaining unused film—for my Bolex is of the type in which the film counter is linked to the gate release, so that the counter returns to zero every time the gate is opened. In order not to lose count it is necessary to write down the footage already exposed and to make allowance for the length of leader between the starting position of the counter and its "zero feet" mark (normally 4ft.).

But this is a tedious calculation, so I made a small modification to my camera which makes it possible to open the gate without upsetting the position of the film counter. It can be removed when desired, so will not affect the second-hand value. Another point is that it can be taken off before the camera is sent for servicing. (Some manufacturers, perhaps understandably, do not look with favour on unauthorised additions to their designs.)

Figs. 1 to 3 show the little lever which is attached to the cover plate of the film counter and which, when operated before opening the gate, will press against the counter disc and arrest it. In the Bolex B8 the cover plate is held in position by two screws, and after these are loosened, it can be removed and a duplicate made from brass or German silver, while the original is safely stored away. The copy is made to take the arresting lever (Fig. 3), on the end of which is a small piece of leather which holds it by friction in its normal position (Fig. 2) wedged gently against the pillar between the two camera spools.

# 8mm. Viewpoint

By DOUBLE RUN

It was only a village carnival, but there were three people with 8mm. cameras there—and a plutocrat with an H16. The man who had the cheapest camera probably secured the most pleasing results. He sat on the ground, partly to steady the camera and partly to bring himself down to his young daughter's level, while he filmed her playing with her mother. Then mother took over the camera while father carried the little girl perched on his shoulders.

Mother panned slowly with them and must have secured an excellent C.S. of the child as she passed. There was no waving or grimacing, and the last I saw of them, they were making for the slides, discussing how they could complete the sequence.

Yes, they used the word "sequence." Ninety-nine out of a hundred family film makers use only the word "shot"—which explains why their films are so boring to outsiders, and, ultimately, so dissatisfying to themselves. Shots are only meaningful as parts of properly constructed sequences. A single shot, unrelated to what goes before or after it, is quite useless—yet how often it is taken!

I almost missed the second cameraman, he was so quick. He was a stallholder at a penny-down-the-chute-stall and while his own child was

trying her luck, quickly produced his camera and took a single shot of her. As she was preoccupied with what she was doing, the result should be pleasing enough, but I do not quite see what purpose a single shot could serve. Perhaps, let me charitably suppose, he intended to take others later on.

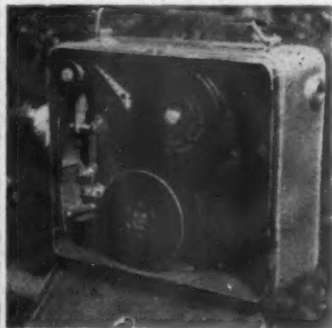
The third amateur was the most economical of all. I watched him go all the way round the ground without once exposing a foot of film. Perhaps he was a thorough planner—or, possibly rather more likely, he had set blithely out without an idea in his head and, like Micawber, was waiting for something to turn up. It seldom does, unless you know exactly what you are looking for.

The gentleman with the H16 was holding his camera really steady and obtaining some good M.S. of the crowd. He moved around quite briskly, and few people can have realised they were being filmed. I certainly did not until I noticed him propped up against a car behind a stall. He had a battery of lenses, but I wonder if he used his telephotos to obtain really big close-ups of children licking ice-cream, women gossiping and stall-holders perspiring. If not, he would have done better to use 8mm., for the 8mm.

(Continued on next page)

## 9.5mm. SINGLE LENS CAMERA CONVERTED TO TURRET HEAD 8mm.

It was an old Coronet 9.5mm. camera. Now it has become an 8mm. instrument, with a twin lens turret, using standard double-run spools. You might think the modifications were complicated and difficult to carry out, but in fact they were all done with hand tools—files, tin snips, hacksaws, a hand drilling machine, screw taps, lin. micrometer, etc.—and some of the original gearing was replaced by parts readily obtainable from a mechanical model-making outfit.



The barrel shutter and sprocket pull-down have been replaced by a disc and a complete non-retractable claw motion. The spool take-up drive is by means of a friction-driven roller and spindle, the roller being held against the outside of the spring drum which drives the clockwork motor. Excessive tension in the film acts against the roller spring and so reduces the pressure applied to hold the roller in engagement. This governed tension makes for a very smooth take-up whatever the amount of film on the spool. The problem of making a smooth undercut gate was overcome by stretching very fine high tensile steel wire rails down the track, and these effectively prevent the emulsion side of the film from rubbing.

J.R.D.

film makers, I noticed, were able to approach much closer to their subjects without being seen.

### CHARACTERISATION AND CLICHES

"I HAVE nothing to say in the way Jack Smith would like. I have no great truths to propound; I have no wish to set the world to rights or criticise my fellow men. I believe I have a simple story which could happen—though rarely—in real life. It has no point, no moral, but I like to think it will bring a laugh or two into our humdrum everyday life." So begins Mr. L. F. P. Trueman of Smethwick, Staffs., in a letter accompanying the script of a film he is considering making.

The plot is a familiar one—the film within a film idea in which the situation is ultimately revealed as being enacted by an amateur cine club; but the fact that the players are finally shown to be amateurs cannot excuse unconvincing acting and characterisation. Mr. Trueman makes a woman gasp and put her hand to her mouth when she sees her husband; and when a scene is ruined, the director dashes the script to the ground and the cameraman runs his fingers through his hair.

These are clichés used by the ham. People only clap their hands to their mouths, tear their hair in passion, scratch it in bewilderment, beat their foreheads and generally throw themselves about when they have failed to get inside the skin of the character they are playing. This sort of thing is the mark of superficial observation from the outside.

Like some other readers, I think Mr. Trueman has misunderstood the term, "committed amateur". To me it merely means someone who uses his camera purposefully—in other words, someone who knows what he wants to say. The subject may only be baby on the lawn, but if father succeeds in showing her as she really is, or in communicating something of his own pride (or exasperation), then he is a "committed amateur".

Similarly, an afternoon on the beach or a visit to the zoo can, for many of us, be a really worthwhile subject. If we know *why* we are filming it, we are as committed as anyone. If we don't know, we are just throwing money down the drain (or film into the waste paper basket). So there's no need to be so grieved by the term. Mr. Trueman wants to make people laugh, which is as good a purpose as any. If he commits himself to it—that is to say, treats his subject as honestly and sensitively as he can—he'll be as committed as anyone.

WELL, what would you do? My Eumig P8 has (or had) three bent pieces of wire on the feed and take-up spindles to hold the reels in place. They have never functioned very efficiently, and now all three have come off the feed spindle. Despite desperate attempts with curlers and paper clips, I have been unable to find anything to replace them. Purchasers of the latest model, however, don't have to worry, for the design has now been changed.

### THE THREE MUST GET THERES

MANY amateurs are asked to make road safety films, but most of us are defeated, for it is very hard to be original or even interesting. Ted Lambert has done some useful work on 16mm. s.o.f. (do you remember *Rode Safely?*), but most 8mm. filmers have sound on tape (if, indeed, they use sound at all), and tape seldom maintains the sync. you want when lent to anyone else. Yet an 8mm. road safety film in colour *could* have more impact than a more professional job in 16mm. sound just because it shows *your* neighbourhood.

In the Scottish Central Film Library is an extremely simple 16mm. silent colour film, *The Three Must Get Theres*, which won a prize in the 1949 Scottish Amateur Film Festival (note for club secretaries: these Scottish amateur films are available to English clubs. Write to the S.C.F.L., 16-17 Woodside Terrace, Charing Cross, Glasgow, C.3). Made by John Nimmo, it lasts just eight minutes, and shows three boys (one in a red jersey, one in an amber and one in a green!) cycling down to the sea for a swim. We know this from the towels they are carrying.

One boy wobbles all over the road, almost coming to grief, and the word STOP, on a bright red background, flashes onto the screen, followed by the verse:

*"Over the hill—  
Out of sight.  
Come on, lads,  
Let's do it right."*

Then we see the boys doing it properly. Subsequently they cut a corner, hang on a lorry, and keep to the middle of the road. Incidentally, the versifier has a desperate time of it here, but ends up with:

*"Cats' eyes are  
Fine and bright.  
Come on, lads,  
Let's do it right."*

After each piece of doggerel, the action is repeated correctly. In many ways, this is a good idea, but the struggle to preserve the rhyme results in the meaning of some of the verses being very obscure, and a second showing is really needed before you can be sure just what is going on. Cutting the corner, for example, is shown in one L.S., but had the action been broken down into more shots, it could have been put over much more clearly.

Were the film properly introduced, no doubt child audiences would enjoy spotting what the boys were doing wrong, but would never really be able to identify themselves with the leading players, because, except right at the very start, they are never shown in C.S.—let alone C.U.—or allowed any individuality of their own. They just remain three remote figures on bicycles.

On the other hand, the audience is not preached to or antagonised, and the "Come on, lads, let's do it right" approach seems a very sound one. If only the first two lines of each verse had meant more! I could not see if it was the boy in the red jersey who always did the wrong thing, partly because we were always too

(Continued on page 380)



The works of the Dominus from the tape side. The central panel carries the printed circuit amplifier; internal loudspeaker is at left. The top of the projector lamp can be seen at the centre of the mechanism.

## A.C.W. TEST REPORTS

### Dominus Projector

THIS unusual, well-made machine comprises an 8mm. projector plus a complete tape recorder, built into a single case. Both are driven by a common motor, so the tape keeps in step with the film. The Dominus is housed in a grey leatherette-covered case 16½ × 11¼ × 11 in. high, and weighs 33 lb. The front and back covers are unclipped to reveal respectively the projector and the tape recorder sides of the machine. Both are built on to flat panels, the layout of the recorder being conventional but with spools vertical, and the projector with a film path which includes two right-angled loops, into and out of the gate.

The 9ft. mains lead is three-core with British Standard colour code (green—earth), and the metal parts of the machine are properly earthed. A Continental type fuse is fitted (5mm. dia. × 20mm. long). The tape recorder section has 5 controls: from left to right these are tone control, main selector switch for fast forwards—normal running—stop—rewind, a tape speed selector, record/play switch, and volume control plus on/off switch for amplifier.

#### Mechanical Interlock

The record/play switch is a straight two-position one, and the magic eye volume level indicator lights only on record—a clear indication of whether or not one has set the switch correctly. Any previously recorded signal on the tape is fully erased as a new recording is made. The main selector switch is well engineered, with three cams controlling three switches and a micro-switch. The mechanical interlock linkages are such that one cannot rewind the tape or run it fast-forward while the machine is still switched to record, so preventing accidental erasure. The selector switch also controls the tape brakes, which are mechanical (felt shoes pressed against the rear-panel drums on the spool spindles). Braking is 100% efficient, and it was not possible to spill the tape by careless operation of the switch.

The recorder accepts 7 in. dia. tape spools. One of the spindles on the machine tested was a slightly tight fit in the spools, the diameter being about two thousandths of an inch over the nominal ¼ in.—a small amount but enough to be annoying.

The workmanship is certainly good. The design is based on three internal panels held apart by rods, the outer two panels of ¼ in. aluminium alloy, one carrying the mechanism of the recorder and the

other the projector. Over these are the outer side covers finished in grey hammertone. The central panel carries the amplifier, a very neat printed circuit type with the power pack (also printed circuit) separate and spaced some distance away for minimum hum pick-up.

The first valve is an EF86 (low noise pentode) used only on playback from the magnetic head. The second valve, also an EF86, becomes the first stage when recording, the mic and gram inputs being fed in at this point. Next comes a 6AU6, used only when recording, feeding the signal to the magnetic head. The EL84 acts as the output valve on playback, and as oscillator on record. The rectifier is an EZ80.

A tremendous amount of mechanism and electrics has been packed into the case, so that here and there the clearances must be rather small. For instance, the end of the oscillator coil is only about ¼ in. away from the chain driving the tape take-up spindle, and the periphery of the flywheel is little more than ¼ in. away from a terminal on the record/play switch.

#### Tape Speed Mechanics

Located centrally between the two outer panels, low down in the mechanism, is the generously proportioned A.C. induction motor (approx. constant speed). It has a double-ended shaft, each end carrying a lightly knurled two-diameter drive wheel. The drive is picked up in each case by a rubber idler wheel sprung against the driver and also on to the driven wheel.

At the recorder end, the two diameters are for the two tape speeds, and the rubber idler wheel is on an ingenious mounting which enables the speed selector knob to land the idler on one diameter or the other. The instruction book warns that this should not be changed while running; an intermediate position of the knob allows the idler to be lifted off the pulleys for storage, so that flats will not develop in the rubber. The idler wheels are well made, of rubber bonded on to the central boss and then ground to give a true running periphery.

The recorder drive is taken straight from the idler to the large (4 in. dia.) and perfectly balanced flywheel on the tape capstan shaft. From the flywheel, a light chain drives the tape take-up spool through a friction clutch. For tape rewinding or fast forward, the idler ingeniously goes over onto the periphery of one or other of the drums on the spool shafts, giving a positive and conveniently fast drive.



The projector end of the motor uses a similar idler wheel to carry the drive to the mechanism, here taken to a wheel on the one-turn-one-picture shaft which carries the three-bladed shutter and the two cams which work the claw intermittent motion. On the front end of this shaft is a small inching knob, sufficient for turning the mechanism over for checking the threading. The projector side of the machine has a selector switch which again combines electrical and mechanical functions. Four positions are provided: forward (fast), stop, forwards running without lamp, and forwards with lamp. The idler is lifted off the drive wheel in the stop and rewind positions, and when set to rewind, the small diameter of the motor wheel drives a flat rubber belt to the spool.

#### Projector Panel

The projector panel looks very simple: gate with lens mount which hinges open for threading, two 12-tooth sprockets with retainer rollers which click open for threading, and two spool holders. It is deceptively simple, in fact, for it hides plenty of "works". One sprocket is driven by two-stage gearing (nicely made) from the IT-IP shaft, and a light chain drives across to the other sprocket. This in turn is linked by another light chain to a friction clutch on the take-up shaft.

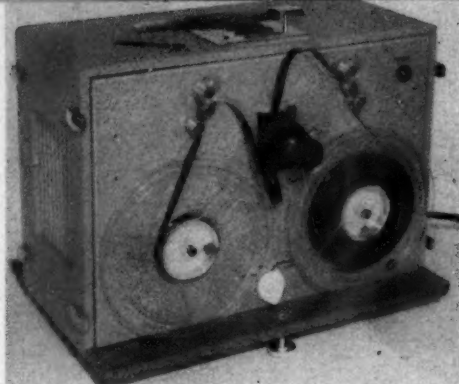
The gate is chromed and highly polished, properly relieved to prevent scratching the picture area of the film, and has fixed edge guides. A twin claw is set some distance below it, the lower claw appearing to do most of the pull-down (on film of normal pitch) which it begins six frames below the bottom of the gate aperture. The gate has a front sprung pressure pad, and the smaller aperture is in the back plate. The lens holder, a black plastic moulding which hinges open 90 deg. for easy cleaning and threading, accepts lenses in 25mm. dia. barrel with helical focusing thread. The lens supplied for test with the machine was a Boyer (Paris) Jade f/1.5 bloomed, of 20mm. focus. Alternative lenses from 15 to 50mm. focus are available.

Spool capacity is 400ft. (max.), and the spools must be those with centre holes slotted on both sides. Others must be inserted with the round hole outside, and the film given a 180 deg. twist before the first sprocket. This restriction does not prohibit their use, but obviously it is annoying. Because of the unusual panel layout, threading is unconventional, and one needs a few minutes' practice to get used to it. Engraved lines indicate the path; the film is taken from the feed sprocket on the right, in a 90 deg. loop into the gate, which is closed with the film held in position, then round in another 90 deg. loop to the left side sprocket, and thence to the take-up spool.

#### Rewinding

The 8v. 50w. integral mirror lamp is reached through a slide-over top grille; removal is easy because the lampholder springs are not unduly strong. Fixed optical centre framing is provided, by an adjusting knob on the panel, working through a linkage to move the back pivot of the claw arm. Rewinding after projection is carried out without changing over spools, the film being led straight from one spool to the other.

Picture sharpness and steadiness were up to the standard expected of a modern 8mm. machine. The right angle loops do not introduce any sideways unsteadiness—an important point when the gate is not fitted with spring edge guides. The construction of the machine is such that it was not possible to measure the shutter angles accurately, but certainly the pull-down attains modern standards of speed and does not waste light by taking up an undue part of the total time. The



Projector side of the Domluis. Lamp is reached through sliding grille at top.

mechanism runs at a fixed speed of 16 f.p.s. (standard silent speed).

Light output measured on a 3ft. wide screen with no film in gate averaged 81 foot candles (centre reading 11 foot candles). The British Standard postulates a reflected brightness of 10 foot lamberts from the screen which, on the basis of this figure, would be given by a white matt screen 29in. wide and by a glass headed screen of approx. twice that width.

There is some degree of inter-linking of switching of the two sides, and the operation is briefly as follows. The machine is normally switched on and off at the tape "forwards" and "stop" positions of the main selector switch. At the same time, the projector must be set for forwards running with lamp. This combination of switching automatically starts tape and film together, though if the tape section is not engaged, or not threaded, the machine runs as a silent projector. The projector section can be run without the lamp if desired, or can be left at the stop position and the tape run on its own until a certain part of the track is reached, when the projector head can be engaged. About the only thing one should not do is to try to rewind the tape with the projector engaged since this will cause the claw intermittent mechanism to run backwards.

#### Built-In Speaker

Operation is quite straightforward, and it is useful that the main switch for projector and recorder should be on the tape section, since one normally operates the machine from the back. We found it most convenient to thread the projector section from one side of the projector stand, then the tape section from the other.

A 7x4in. elliptical loud-speaker of 2.5 ohms impedance is fitted in the case, and there is a standard two-pole jack socket into which an extension loudspeaker can be plugged, cutting out the internal speaker. Most cine users will, of course, prefer to add an extra speaker which can be positioned near the screen.

Two input jacks are provided, again standard two-pole types, and the sockets are deeply screened to prevent pick-up of hum. The mic. input is intended for a crystal microphone (a Collaro Studio microphone is supplied). The second input is for a higher level signal such as from a gramophone pick-up.

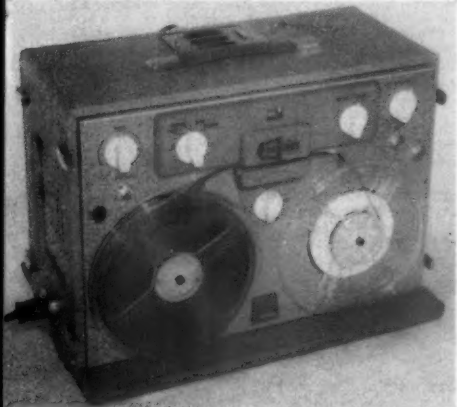
There is only one volume control for the two inputs, which are arranged in such a way that the microphone input is only operative when switched to record. This means that on switching to playback one can leave the microphone plugged in without getting a fearsome howl due to acoustic feedback. It also means that the machine cannot be used as



a microphone amplifier, though to most users this is not very important. The pick-up input, when the jack is plugged in, cuts out the re-play from the tape, so the pick-up jack must be taken out before re-playing.

Speech and music can be recorded together, but since there is only one volume control it is necessary to use a separate volume control in the pick-up circuit. We tested this scheme with a crystal pick-up plus a 1 meg. volume control, arranged in a separate metal box with screened leads and the box connected to the screening. Results were very satisfactory, as they were when an FM radio input was fed into the gram socket on the machine. Nevertheless, we feel that the second volume control should have been incorporated, since mixing of music and speech is one of the things every cine user wants to do.

The magic eye, an EM80, proved none too easy



*Tape side. Either side can be used independently if desired.*

to read with precision, the edges of the display being somewhat indistinct on high modulation. However, it was quite a reasonable guide to the setting of the levels, and one test covering a narrow range in each case was sufficient to determine the optimum levels accurately.

Using the Collaro microphone for close speaking (about 3in. from the mouth), the volume control needed to be set at about one o'clock for normal recording level. The pick-up was easily matched up with this input on the separate volume control we ourselves provided. For re-play at normal level, the volume control was set at three o'clock.

#### Tracking

A central setting of the tone control gave most pleasing results. This control, used on re-play only, influenced the volume considerably, there being much higher volume when it was set to the max. high position. The gram input can be used as a straight-through amplifier, so that music can be played, for example, during intervals. Threading the tape is conventional, except that one holds it taut across the slot and slides it in from the upper side, so that it falls naturally into place over the heads.

The Dominus is, of course, a half-track machine, but does not conform to the British Standard tracking, following the so-called "Continental tracking" instead. Hence tapes recorded on it cannot be played on other recorders, virtually all

of which have B.S. tracking, nor can it use tapes recorded on other machines.

#### New Design

We understand that without some considerable retooling it was not possible to change the shape of the record and erase head cover to accommodate a modification. (The latest Dominus which is the subject of this test report differs markedly from the Mark I model and is a notable improvement on it; very little of the original French design now remains.)

The tape speeds are marked 3-8 and 7-6, which in fact they were, but though the marking is retained, the speeds are now 3½in. and 7½in. A fresh tool for replacing the moulding on which they are marked would cost probably several hundreds of pounds, and the manufacturers—in our view wisely—have preferred to spend the money on more significant improvements.

As the internal speaker is intended mainly for monitoring, we used a hi-fi speaker for tests of sound quality, and secured first-rate results. Quality from tapes recorded and re-played on the Dominus was very good indeed.

One of the objects of our tests was to determine how closely the Dominus conforms to what we believe the average amateur wants. First, a commentary plus music track was added to a 200ft. film and re-played several times. Sync. was held within about one second on all runs—adequate for this type of track. (As suggested in the instruction book, we rewound the tape several times before use to remove the initial stretch.) There are no facilities for reverse running in sync., so if one makes a mistake one has to start again from the beginning. Switching from playback to record produces hardly any pop on the track, so it is possible to re-play as far as the fluffed passage and then switch to record. Switching back the other way produces a noticeable pop. There are no facilities for superimposition.

Before a show is given, the projector should be warmed up for a minute or two with lamp on but no film to prevent condensation on the lens, for the lens carrier is somewhat enclosed.

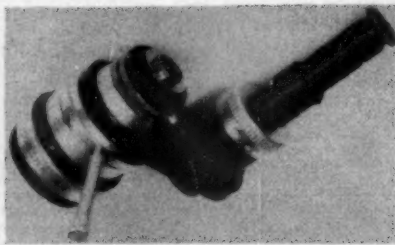
#### Unique Attraction

The projector is notably quiet running, only the slight noise of the intermittent being evident. The recorder alone is almost noiseless.

To sum up: the standard of performance given by the Dominus is a high one; so is the quality of the engineering. Its departures from operational standards—notably the Continental tracking and the spools it takes—restrict free interchange of film and tape but in no way impair performance. Its unique attraction is the ready means it provides of running sound in step with picture—not, indeed, with lip sync. accuracy; the machine is not designed for this, but with sufficient accuracy for commentary plus music tracks. This it achieves by virtually foolproof means, requiring only that film and tape are threaded on their respective start marks. The sound being on tape, the quality of reproduction is in no way limited by the size or linear speed of the film; indeed, with a suitable external speaker it can approach hi-fi standards.

Value for money? One naturally takes into account the cost of separate projectors, recorders and sync. attachments of above average quality, but one gets one's money's worth in the engineering, which is quite exceptional; much of the works can hardly have been tooling up for mass production.

Price: £120 (Dominus [England] Ltd.).



Three-quarter front and rear views of Elgeet zoom lens. Note in rear view parallax adjusting collar and "eared" ring for locking lens in position as described in text. Focus and focal length index marks are on side, at right.

### Elgeet 1/2.5 Zoom for 8mm. Cameras

THIS American-made zoom lens is fitted with a D mount and can be mounted on most 8mm. cameras using this fitting, as long as they have no obstructions on the front plate nearer than about  $\frac{1}{2}$  in. to the lens mount. It has a maximum aperture of  $f/2.5$ , with click-stops to  $f/16$ , and the focal length is adjustable to any value between 8.5 and 25mm. (i.e., semi-wide-angle to medium telephoto), with calibrations at 8.5, 10, 12.5, 15, 17.5, 20, 22.5 and 25mm., by moving a protruding lever through half a turn around the lens; this alters the separation of some of the lens elements. An associated viewfinder is attached to the body of the lens by a bridge-piece, which contains gearing to transmit the zoom movement to the finder as well; thus the view seen through the finder automatically agrees with that of the taking lens.

The lens carries a focusing scale in feet (green) and metres (white) down to 3.3ft. (1m.), and a collar with similar calibrations around the viewfinder tube serves to correct for parallax by tilting the whole finder horizontally by the appropriate amount; as the lens and finder axes are separated by  $\frac{1}{2}$  in., this is very necessary.

Due to the presence of the viewfinder, the lens cannot be screwed bodily into the mount. Instead, the part fitting into the lens mount is made in the form of a loose collar, which can be locked to the lens by the operation of an adjacent collar fitted with "ears" to give a better grip. In practice, the "eared" collar is unscrewed while the collar carrying the mount (which is finished in black) is held firm; the two collars can then be rotated together round the body of the lens.

### Screwing Lens into Mount

We found it most convenient to screw the lens into its mount by placing the camera on its back with the mount facing upwards, and placing the lens on top of it. The two collars are then turned together as far as they will go. When the mount has gone in to its full extent, the "eared" collar is screwed home until it is finger-tight; next, it is necessary to check that the bridge of the finder is truly horizontal when the camera is in its working position, otherwise the pictures taken with the camera will be off-level. With most cameras it should be fairly easy to estimate when the bridge is at right angles to the side wall of the camera; any necessary adjustment is easily made as long as the eared collar is not absolutely tight. Once the correct position is found, this collar should be tightened really firmly, and this completes the fitting of the lens. For removing it, the procedure is reversed.

With cameras having a hinged door (as opposed to a completely removable one), it is necessary to remove the lens for loading, as the finder prevents

the door from being opened fully. After loading, the lens must again be re-aligned carefully.

The front and rear of the lens and the front of the finder are provided with screwed protecting caps. The front of the lens carries a screwed filter holder to take 42mm. dia. mounted filters.

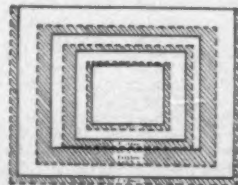
We made tests with the Elgeet on a camera both in the hand and on a tripod. In the hand it is a little difficult to keep the camera steady while the zoom lever is operated, as one naturally tends to push the camera sideways while moving the zooming lever; but a pistol grip with a built-in cable release materially improved matters. On a tripod it was easy to achieve smooth zooms. As with all zoom lenses, there was some light loss, due to the large number of components in the optical path; in this case it amounted to about  $\frac{1}{2}$ -1 stop. For photographing people, where soft edges do not matter unduly, the lens is satisfactory, but the lack of sharpness at the edges at all focal lengths is a disadvantage in the case of scenic shots. Even at  $f/5.6$  they were not quite sharp, and at full aperture we noted colour fringing.

### Accurate Parallax Setting

The coupled viewfinder was reasonably accurate, showing just a little more of a scene at all focal lengths than is finally projected on the screen. The diagram shows the fields covered at a taking distance of 10ft. to scale, and—as the parallax setting mechanism is accurate—at all other distances also.

Incidentally, apart from zooming, it is useful at times to have a lens the focal length of which can be adjusted to odd values, thus making a scene fit the frame without continuous re-adjustment of the camera position. The range of focal lengths is quite convenient, though one might perhaps have wished for a slight extension to longer ones; the zoom range of this lens is 3 : 1, whereas 4 : 1 and even 5 : 1 constructions are possible, albeit at a substantial increase in price.

The Elgeet is 2in. in diameter and 3in. long. The overall width inclusive of finder is 4in., and the eyepiece of the finder is  $\frac{3}{4}$  in. behind the lens mount; this should suit most cameras. Price: £63. (Agents: Century Optical Co.)



Fields of view covered by Elgeet at various focal lengths. Reading from centre outwards: 25, 17.5, 12.5, 8.5 mm. Dotted lines: field seen in finder. Full lines: field projected. Shaded area represents viewfinder error.

# Family Saga By SOUND TRACK

AN INTERESTING moment in family filming occurs when you discover you have a daughter of the same age as your wife was in the earliest film you took of her. Faced with this circumstance, two ideas occur to one: (1) to film the daughter in scenes as similar as possible to those in the original film of the wife; (2) to combine the old and the new shots into one film so that the family can enjoy the comparison.

The first of these is easy enough to do, but the second is not so simple, for the original shots may be of poor standard or damaged or on a different gauge. So it is worthwhile setting aside shots of this type for use in a film that will only be made in years to come. Often at this time of year one finds one has excellent spare shots left over after editing, and is tempted to use them even though one knows they are unnecessary and slow up the film. My advice is to store them, with date, location and participants noted, against the future.

Even if you have only just started cinematography and have a teenage daughter, you should enquire whether your wife was in fact ever filmed while a teenager. Perhaps shots of her were taken during occasional visits by relations or friends, and persistent exploration may well unearth this earlier masterpiece, and give pleasure again both to filmer and audience.

Another point worth making is that whereas everyone enjoys comparison films of two generations, they seem slightly corny and hopelessly far distant to the young unmarrieds, to whom this column merely suggests taking the modest footage necessary so that in the future if they *want* to do it they *can*. All that is required is typical family film action, ranging from leapfrog-on-the-beach to sipping-coffee-in-the-garden: but topical embellishments add point, of course: these may range from now-dramatic headlines to playing with some craze toy such as a hula-hoop (or peg top?).

Such shots, if specially made, can be strung together loosely from year to year as a film on their own, ready to be cut into as needed; but the occasional separate shot which won't fit in should be stored in a tin with a well-fitting lid.

## Film Storage

I MUST admit I found out the hard way that tins were necessary for storing loose shots and film oddments. I think the reason these deteriorate if not properly stored is that, being separate loose pieces, the whole area of emulsion is exposed to the atmosphere, whereas a film wound on to a reel lies snugly emulsion-to-base and only the edges are exposed. Another reason may be that, whereas the edited shots are quickly placed on their reel, the others tend to hang about as one wonders what to do about them and dumps them on a shelf awaiting labelling.

A.C.W. SEPTEMBER

Anyhow, on opening two cardboard boxes of clipping from films I made in 1935 and 1936, I was dismayed to find the emulsion badly attacked by fungus. The appearance and symptoms are quite typical: the colourless fungus makes a fern-like growth pattern in the emulsion, where it lives on the gelatin, and this pattern can easily be seen in oblique light, though it does not show on the screen.

In projection, the film acts sluggishly in the gate, needing about twice the normal effort from the claws to shift it, and usually emulsion pick-up is noticeable on the gate runners after about 100ft. The screened image is not badly impaired, but a slight veiling or dirtiness is evident.

Remedial action is to wipe the film down with carbon tetrachloride on a soft rag. This removes all the mould growth, and leaves the emulsion etched but otherwise undamaged, and of course cleaner. On no account should water be used, as these fungus growths make the gelatin soluble in water, and if this has happened the addition of any water dissolves away the whole image. Having treated the film, throw away any cardboard boxes in which they were stored—for they may carry seeds of the same mould growth—and put it in its tin box.

Two further pieces of helpful relevant data: (1) these moulds only grow when the relative humidity is greater than 60%—but this is common in this country except where there is central heating. (2) A useful inhibitor, as mentioned before, is Eugenol. One drop placed on the wood of a drawer or cupboard containing films will probably prevent the starting of any such mould growth for at least a full year.

## Shooting Roadworks

IN the news and likely to remain there for at least a generation is road improvement. This is a theme of the comparison type which can be exploited interestingly—and rather more speedily than raising a family. Even a mere half dozen shots *before* and the same shots again *after* will interest all motorists, so why not try it on your most photogenic local road works? A fast tracking shot from a car, or from the top of a bus, should be included, as well as one or two high-angle shots, if possible, to establish the geography. Sometimes the alteration gives a temporary and unique chance to get a shot of local interest which was impossible before and after due to obstruction from buildings.

Finally, be on the look-out for that critical moment which seems to come to all such improvements, when chaos reigns and it seems that, if the mess ever *does* get sorted out, the result will certainly be anything *but* an improvement. The night watchman shakes his head gloomily as he pokes again at his almost white-hot brazier. And, one detail I have not yet seen in a film,

though I have experienced it: the flag man waves cars on from both directions, green flag in one hand and red in the other. . . .

### High Speed Printers

If the only beginners you know are those who use still cameras, you can still keep your end up (if you hanker after a reputation as an expert) by explaining how the high speed printers work. Machines like the fully automatic Ilford colour printer for 35mm. transparencies make up to ten thousand prints per day. The transparencies are loaded in sequence and information on the number of prints needed from each and the

colour correction filters to be used are coded on to punched tape.

Colour correction is done via rotating filters consisting of two 90 degree sectors of filter and two similar clear sectors. Illumination is by a Xenon lamp fed by alternating current. With an electronic device phasing the peak discharges of the lamp to any given position of the filter, light infinitely variable from "white" (through the clear gelatin) to fully coloured (through one of the filter sectors), can be used to give the necessary printing correction.

Having nonchalantly told the novice this, one must not fail to add that a paper print cannot compare with projected film!

## SHOP TALK

BY PROVINCIAL DEALER

AM wondering what the effect of the trade agreement with Japan will be. Brochures of Japanese cine equipment have been coming through the letter box at 109 for several weeks now, and a number of customers have been asking about delivery of models they have seen advertised.

There seems to be an idea about that all Japanese stuff will be extremely cheap. Some of it undoubtedly will be, but not all. The Canon Zoom 8, at which I had a look the other day, will sell at around £100, complete with case. It is a notably good make, but even so, I was surprised to see that the manufacturers had embodied a split-image rangefinder in the viewfinder in preference to a visible exposure indicator. (The meter dial is on top of the camera.)

However, while knock-out prices are not to be expected, one can expect a vigorous reaction from manufacturers of apparatus well established here. Already the prices of Zeiss cameras and Eumig equipment have been reduced, though in the case of the latter this is no doubt primarily due to the fact that the duty on all imports from Austria was reduced by 20% a few weeks ago under the terms of the European Free Trade agreement. Another happy result of this agreement is the new Bolex prices which also reflect a substantial reduction. For example, the C8SL, which was £51 14s. 8d., is now £43 17s. 8d. Lower prices for quality equipment is indeed something!

Servicing facilities for Japanese imports? Should be all right, for the firms who propose undertaking distribution have been supplying us with equipment of various kinds for many years.

THE ASTONISHING thing is that the demand for 9.5mm. film is increasing. Or it could be, of course, that the same people are making the

rounds of the dealers, searching for stock. Who is to blame for the present unhappy position? Some blame Pathéscope for insufficient advertising, but most people castigate the dealers for not holding sufficient stocks. I blame the nine-fiver himself.

Before you roar out your disagreement, kindly answer this question: How many feet of film did you expose per year? Ten chargers, perhaps? And how much do you suppose the manufacturer and dealer made from your purchase? The former could not have got more than two shillings on a charger of black and white. Had you used more film, there would have been more to use today.

THE CUSTOMER seemed to be impressed by the 605C Sportster tri-lens camera, but went away without making up his mind. He returned a week later and said he had decided to buy—but we had by then sold the model we had demonstrated to him, so we ordered another. The new model has just arrived; it is the same as the other except for one thing: it has no critical focuser—Samson shorn of his locks! One can't but regret its disappearance.

Does this fading of the 605C's glory signify that the camera is soon to be withdrawn? Personally I think it does, and I have no doubt that its successors will be eminently attractive. (Who would want to stop the march of progress?). But many will be sorry to see it go. And will its disappearance—if it disappears it does—mean that Taylor Hobson will drop their range of D mount lenses? After all, the 605C is the only Bell and Howell camera carrying TTH lenses expressly made for it.

DOUBLE RUN's dig at "Shop Talk" ("... We often get customers especially during the day time") reminded me of a cold winter's night when my telephone at home rang and I found myself talking to a nocturnal customer. Was I the Mr. So-and-so of 109? Yes? Well, would I kindly set off there and then to his address some considerable distance away and take with me a Pathe Ace and some films (not just one film) for a demonstration? Indeed, Double Run, we certainly do get them!

### THE THINGS THEY SAY

Gentleman bringing in projector stand for repair: "Can you help me, please? One of my legs has come unscrewed."

Lady offering details of her camera she wishes to exchange: "I can tell you what it is—it's a Kodak."

From a letter about a faulty projector: "First it goes unclear, and then step by step until it is all unclear."

Motocamera H.



9.5mm. chargers:  
(l to r) Moto-  
camera (P type), H  
and hand-turned  
(Baby).

## The Story Of Pathéscope Apparatus (2)

The first instalment of this comprehensive survey in last month's issue brought the history of Pathéscope equipment and services down to 1935, when the Aco projector appeared. The final instalment, detailing events in recent years up to the uneasy present, will be published next month. A survey of current problems in the 9.5mm. field appears on page 346.

IN 1936 the Motocamera B was replaced by the H, which used a smaller, better designed charger less liable to scratch the film in the light-traps, and made it possible for the size of the camera to be considerably reduced. The original model had one speed of 16 f.p.s. and single frame release only, and an optical finder for the built-in 20mm. f/3.5 fixed focus lens. The price was 5 gns. A useful addition was a motor cut-out, the motor stopping before the spring-tension dropped enough to slow the transport of the film.

The next year came a version with an interchangeable lens-mount—a special Pathé mount,  $\frac{1}{4}$  in. dia.  $\times$  32 t.p.i., was used—and an engraved rectangle in the finder showed the field of view of the tele-lens which also became available; the camera with a 20mm. f/2.5 lens cost 6 gns., and the tele was 5 gns. extra. Some models of that year also had a parallax compensated viewfinder and variable speeds (8, 16, 24, 32 f.p.s.). In France the camera was known as the National H, and was alternatively available with an f/1.9 Berthiot lens.

### H and S Projectors

SS film, rated at 26° Scheiner, still costing 6s. per charger, including processing, and Dufaycolor (10s. 6d.) arrived in 1937; so, too, did two new projectors. The first, the British H, with 300ft. arms (some 900ft.), had an 80v./100w. lamp fed via a transformer, and a series motor. There was sprocket feed, provision for motorised rewind, and a separate lamp and motor switch. The price was 10 gns., or £11 for a universal version with a resistance in place of the transformer to break down the mains voltage. In France a simpler type of machine, the Coq d'Or, was issued, with 100w. lamp, 300ft. spool arms (but also capable of taking 30ft. and 60ft. enclosed reels); it was available in

both hand-driven and motorised versions, but does not appear to have been imported into this country.

The second new machine was the S, which featured 900ft. arms, a 15v./200w. lamp fed via a switch from a built-in transformer for 110-250v. mains, and a fixed-speed asynchronous motor, with gear change for 16 and 24 f.p.s. The price was £30.

The reason for the fixed speed motor became obvious at the end of the year, when 9.5mm. sound film was introduced and met with immediate success; the width of the frame was reduced (giving a rather square picture) and a sound-track added at one side. It is easy to be wise after the event, but there is little doubt that Pathé would have done better to have taken this step much earlier instead of introducing 17.5mm.

### The Vox

A sound-conversion at £30, marketed for the S, made that machine equivalent to the newly introduced Vox (£60). There was no separate exciter lamp, the light from the projection lamp being utilised to scan the track. Volume control was by means of a shutter around the photocell. The three-stage amplifier used the newly introduced all-metal octal-based valves, and delivered about 6w. push-pull to the speaker. There was provision for a microphone input for live commentaries, etc., the microphone costing an extra 5 gns.

The Vox was the first Pathé projector to have a framing control. The lens was a 32mm. f/1.6, and the large aperture coupled with the highly efficient low-voltage lamp enabled quite large, well-lit pictures to be projected. However, there was a demand for more light and volume, and in January, 1939, the Super Vox (£85) appeared, using a 31v./400w. lamp, and a more powerful amplifier. The 400w. lamp



H projector.

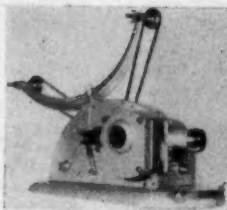


Triple 9.5mm. sound film on specially perforated 35mm. stock before slitting.



Vox.





Gem.



Son sound projector (basic Gem picture-head design).

was also fitted to a new version of the S silent projector costing £45.

In the meantime, Pathé had entered the 16mm. field (in 1938) with the 200B Plus dual 9.5/16mm. projector, and the 16mm. Super Talkie. The latter had 1,000ft. spool arms, a 110v./750w. lamp, and a 5-valve amplifier driving a 10in. loudspeaker mounted on a 3ft. baffle. Price was £145. A 17.5mm. version, known as the Super Rural, was also available.

During the war, all imports from France ceased, and no equipment was manufactured, but Pathéscope made arrangements with the British Kodak company to manufacture 9.5mm. SS stock at Harrow, and small quantities of this were available for sale throughout the war. (Kodak and Pathé are closely associated in France.) Pathéscope continued to service equipment and issue printed films. In 1940 new and second-hand camera prices jumped with the imposition of Purchase Tax.

### The Gem

After the war, manufacture of the H camera started in Britain, and development continued of the Gem projector prototype which had been begun by the then chief engineer of Pathéscope and the late Leslie Snod prior to 1939. In 1946 French-made SS film again became available; at first rated at 26° Scheiner again, a change in processing downrated it to 23° (in 1953). The very much faster VF (32°) arrived in 1948.

The same year saw the first production models of the British-made Gem. This was completely different in design and appearance from previous Pathé machines, having a horizontal rather than a vertical lay-out, with the 900ft. arms held on a curved bracket above the machine. Construction was of alloy die-castings throughout. It had a single sprocket behind the lamp house which the film met before and after the gate, and used a 12v./100w. lamp; the twin claw had a quick pull-down cycle, with a correspondingly large shutter opening, giving a notably high light efficiency.

The Gem was therefore capable of a good light output, though some of this was lost through the relative smallness of the aperture of the projection lens, a 32mm. f/3.5. 26, 38, 45 and 60mm. lenses were available as alternatives, and later a 32mm.

f/2.5 lens was introduced which gave appreciably better illumination. The original price was £37 10s., and a 16mm. version soon became available at £40.

To cater for sound enthusiasts, a sound attachment for the Gem was developed and marketed by an independent firm, A.C.E. (Associated Cine Equipment) Ltd., and in 1949 the French-made Pax 9.5mm. sound-projector appeared (£165). (In France this machine is known as the Joinville Sonore, but in this country that name is reserved for the magnetic stripe version mentioned below. There was also a French 9.5mm. mute version which was not imported into this country, and a 16mm. sound model which was available here in small numbers).

### The Son

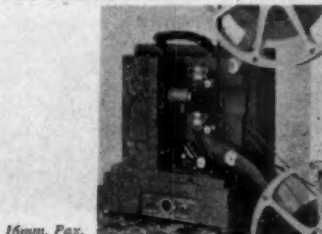
For the first time in Pathé machines, the Pax used a standard pre-focus capped lamp (up to 750w.), a separate exciter lamp, and a governed series motor for 16 and 24 f.p.s. There was no sprocket to smooth the path of the film between the intermittent gate motion and the sound-head. Instead, a chute constricted and regulated the film motion, somewhat in the style of the original 17.5mm. talkie, but this provided drag rather than smoothing, and sometimes gave difficulties with joins.

Hence the need for a better design soon became obvious, and in 1951 the basic Gem picture-head design was combined with a sound-head and a different base by Pathéscope's engineers, and the Son projector was the result. This also had a crackle finish in place of the stove enamelling of the Gem, and a governor was fitted to the motor to control it at 24 f.p.s., the variable speed feature being retained for the lower speeds. The designer of this British machine was the late John Foster, and the price was £78. A further increase in the light output was given by a 32mm. f/1.6 lens which became available.

### Webo A

In 1947-48 Pathé issued two cameras which were a radical departure from their previous practice: the two Webos, the A and M, which do not appear to have been imported into Britain before 1950. The Webo A, in 9.5mm. only, used a special magazine load, holding 50ft. of film, and (unlike a charger) incorporating both the gate and the intermittent movement inside the magazine. The advantages claimed were that the camera could be loaded even more easily and quickly than a charger model, and if required the type of film could be changed without the loss of more than one frame; at the same time, the longer film length meant longer running without re-loading.

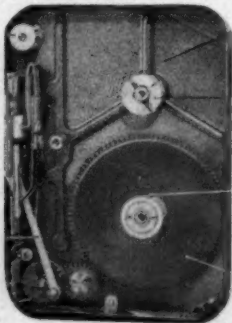
On the other hand, having the intermittent in the



16mm. Pax.



Webo A.



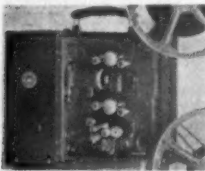
Webo A magazine.

magazine means higher manufacturing, and particularly maintenance, costs, which of course have to be passed on to the user in some way (though film in a magazine is priced the same as a 30ft. spool). One can make out a good case for magazines (which incorporate a gate) in preference to chargers (which don't)—though extra care is needed in manufacturing and fitting if the lens-film register is not to be affected—but what the advantage is of having the intermittent in the magazine as well is not at all clear. Certainly the camera is simplified a little, but dozens (indeed, probably hundreds) of mechanisms must be manufactured for every camera to ensure that the film is widely enough available in various parts of the world.

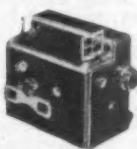
#### Webó M

The Webó A uses lenses with a special bayonet mount, making for quick interchangeability, the one normally fitted being a 20mm. f/2.5 or f/1.9 Berthiot fixed focus. Focusing lenses are also available, as well as a telephoto and a wide-angle adaptor. The footage counter is visible in the viewfinder, and automatically resets to zero when a new magazine is inserted. The price of the standard model was £43, and in France a de Luxe version with variable speeds was also available, though not imported here.

The Webó M or Special, made in both 9.5mm. and 16mm. versions, is a very versatile camera meant for the serious amateur or semi-professional. Its outstanding features are a three-lens turret (with standard C mounts), and a reflex viewfinder system which operates from a beam-splitter between the lens and the film, directing about 10 per cent of the light into the eye-piece. As the image can be rather dim if fast film stock is used, a secondary optical finder is fitted for normal and tele lenses. The camera also features variable



9.5mm. Marignan.



Pat.

speeds from 8 to 80 f.p.s., a frame counter, and a variable shutter, with which fades can be made; with the help of the back-wind, dissolves also are possible.

Numerous lenses in focal lengths of 10 to 145mm. are available in the Berthiot range normally supplied, but any C mount lenses can be used. Other accessories for specialised applications, such as electric motor drive, micro- and macro-attachments, etc., are available. Film load in both 9.5mm. and 16mm. versions is 50 or 100ft. open spools, and if required the 16mm. version will take single perforated film for subsequent stripping. The camera at present costs about £157 without lenses.

Incidentally, this is the first time that Pathé used 9.5mm. spool-loading and sprocket feed, though other manufacturers had pioneered this long before. The reason for its introduction was no doubt to minimise the differences from the 16mm. version. Because of the absence of a safety perforation margin at each edge which tends to absorb any slight light leaks between the spool and the edge of the film, extra care is necessary in manufacture and handling of the spools to guard against edge-fogging. (The lack of such a margin was one of the reasons why single-run 8mm. spools never caught on.)

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Webó M.



National II.

Also in 1950, the Motocamera HB appeared in France, but was not imported into Britain until 1954, when it was re-named the National II; as its original name implies, it is really a re-styled version of the H, with a few improvements, such as a swing-up lens in the viewfinder to suit it to the Hyper-Cinor wide-angle attachment available for the 20mm. f/1.9 Berthiot Cinor usually fitted, parallax compensation, speeds from 8 to 32 f.p.s., and a new exterior finish of light-grey stove-enamel. Price was originally £55 13s., and currently the camera costs £48 16s. 6d. with a National Optical f/1.9 focusing lens.

#### 9.5 mm. Kodachrome

1951 saw the introduction at long last of 9.5mm. Kodachrome to this country. Made in France and having to be sent back there for processing, involving a delay of several weeks, it nevertheless caught on immediately, despite its fairly high price. How much more of the potential home movie market Pathé could have captured for 9.5mm. had colour film been available earlier is a matter of conjecture; but by the time it arrived a great number of devotees had turned irrevocably to 8mm.

In 1953, Pathéscope produced a very low-priced British-made camera aimed at the mass market, the Pat. It was a very simple instrument, with an open frame finder and a lens which had only two stops (on the Waterhouse principle) marked Dull and Bright. (These were said to be f/4 and f/10 respectively, but on test proved to be nearer f/10 and f/18, while the focal length was appreciably greater than the stated 20mm.)

Processing compensation was supposed to give an acceptable result under most conditions; however, the lens quality was very variable, and the camera never became really popular, though at £15 1s. (reduced almost immediately to £13 18s. 3d.) it was by far the cheapest then on the market in any gauge. It had the standard Pathé screw lens mount, and much improved results were obtainable with better lenses.

#### Magnetic Stripe

Pathé were the first to introduce (in 1953) magnetic stripe recording in France (even before it was available on 16mm. in America), but its introduction here was delayed; it was winter 1954 before it was brought to this country, by means of the French-made Marignan stripe projector (by this time 16mm. stripe had become firmly established—another opportunity missed). The Marignan was a very simple projector, developed from the basic Joinville-Pax mechanism, and built to do one job only—record and project stripe at 16 f.p.s. It would not run at 24 f.p.s. or take optical track.

The construction was similar to that of the Pax, though an asynchronous motor was fitted and the chute not used. Lamps up to 750w. could be accommodated and the amplifier was a separate unit. A 16mm. version was also produced. The prices were £190 and £250, including a transformer to suit our 200–250v. mains.

To be concluded next month.

# ODD SHOTS

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

**A Matter of Course** I sometimes wonder if the clubs and other organisations which enterprisingly run courses on film making are not trying to do too much. These courses are usually on familiar lines—scripting, photography, direction, sound recording, projection and so on—and when up to ten talks are given by as many lecturers, the audience can be well nigh drowned by all the information poured over them—and perhaps confused by conflicting views. They just can't take it all in, and are all too inclined to jettison such theories and snippets of information which have sunk in as soon as they get a camera in their hands.

It is interesting to note that the practical course run by the London School of Film Technique goes on eight hours a day for a full six months, and students have to be of a certain educational standard. Only after they have passed an examination on what they have learned are they invited to continue with another six months' full time training. That's a long way from the lecture system!

Then for the amateur with less time and money there is Essex County Council's fortnight at Theydon Bois at which, under the guidance of an experienced team, students make a film that has to be good enough for use in Essex schools. Shorter, but still an improvement on lectures alone, is the week-end course at Missenden Abbey, where students are taught how to shoot a sequence, and take their shots home with them to edit (advice on which they have also been given). No doubt there are other no less practical courses; I mention these two because I have practical experience of them.

But lectures alone are a different matter. In my view it is a mistake to devote a lot of time to the more advanced aspects of film making when many of the audience will not be sufficiently equipped even to build the simplest sequence. Such audiences are likely to get most benefit if in the early stages the various aspects of film production are not dealt with separately, and students are shown the interdependence of all right from the start.

**Animation Without Stop Motion** Grousing the other day at the laborious prospect of animating a line on a graph, I was told by a young nephew that he knew a way of doing it without stop motion. He did, too! The framework of the graph was drawn on heavy card, a hole drilled just above the baseline where the curve began, and the path of the curve marked out by very thin pins hammered into the card and painted the same colour as the background.

A very fine coloured silk cord, about twice the length of the curve, was knotted in the middle and the end threaded through the hole from the back of the card. To the outer end of the cord was attached a practically invisible beige nylon thread about twice as long as the graph was wide.

An assistant, grasping the lower end of the silk thread behind the card with one hand and the nylon thread with the other, holds the cord tightly against the pins to form the graph curve. The camera is held upside down and the cord pulled through the hole until it disappears. The effect on projection is of the curve shooting out and growing at breakneck speed. One doesn't notice the pins.

**Hartnell, Here I Come!** "It would be an odd world in which everyone went around posturing like they do in fashion photographs," I said. And there, ready to hand, was an idea for a film, the making of which could give a lot of fun. No charge!

**Tedious Tape** An old friend sent me a tape, made specially for me, to demonstrate a gadget he had produced. The gadget demonstration was quite a success, as mechanical things attempted by amateurs so often are, for their makers recognise the technical difficulties and proceed accordingly, whereas creative problems are not so easily solved.

Yet the production as a whole made me feel really sad. I knew how much earnest endeavour, how much goodwill towards me, lay behind the recording of items which, alas, succeeded only in boring and depressing me. The comments were so heavy-footed, the would-be comic situations so laboured.

Many amateurs are highly successful in their own profession (probably the reason they can afford the hobby), and would bitterly resent the suggestion that an outsider could walk in and, without any training, make a success of their job. Yet they refuse to recognise that the telling of stories, by whatever medium, is an even more skilled vocation than theirs, and that most of those who have succeeded in it have spent as much time, devotion and study as any professional man to his work. Successful with their gadgetry, they disdain to study the creative side, dive in—and drown.

The vast majority of us are ordinary people who need training before we can begin to use any medium properly. Taken in the right spirit (that is, with modesty and humility), the training period can be immensely rewarding.

**Censoring Sixteen** It seems that the profession has recognised that 16mm. has at least reached adolescence, for the Soho Square projection theatre of the British Board of Film Censors has just been equipped with a 16mm. projector, an R.C.A. Hollywood Star, with magnetic and optical sound heads. The sound is fed out through the standard loud-speaker system used with 35mm. films.

You'd better be careful about that next domestic drama of yours! Some I have seen would scarcely get by Trevelyan.



## World News Survey

The latest trends and developments in techniques and equipment.

### PORTABLE SOUND RECORDER

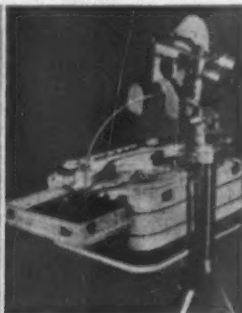
THE MAGNASYNC Corporation, long known in the U.S.A. for its professional sound equipment, has now produced a portable, transistorized 16mm. sound recorder suitable for amateur and semi-professional use. Known as the Nomad, it consists of a 7lb. unit which is mounted below the camera, and driven from it via a 180 r.p.m. cable. The unit also has a 1440 r.p.m. drive for projector interlock. For longer takes, with cameras permitting external drive, a regular d.c. motor can be used for driving both the camera and the recorder.

The basic unit is built for 100ft. spools of 16mm. magnetic film, but with simple adaptors 400 and 1200ft. spools can be used. The recorder allows split-track operation, by which a second track may be laid down alongside the original, and both replayed with a full-width head. Because of the interlock facility, it is possible to transfer the final track on to striped film if desired.

A remote hand mixer, allowing control of recording levels, can be clipped on to the camera, tripod, belt or pocket according to requirements. It contains a V.U. meter, record and playback controls, microphone input and earphone output jacks, a battery test switch (the Nomad makes use of self-contained, rechargeable nickel-cadmium accumulators), and a switch selecting monitoring either from the incoming sound, or direct from the



G.B.G. Synchrocinephone adaptor.



Pathe Webbo M with new universal motor and coupling to Synchrocine

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film itself. The unit is light enough to permit of using the whole assembly in the hand, if necessary. Price of basic unit is \$585.

### DEVICES FOR SYNC. SHOOTING

IN France, two devices for synchronous shooting of sound and picture have recently become available. One is the adaptor for the Synchrocinephone by G.B.G., which can be fitted to all cameras having a shaft for backwind without any modifications to the camera. The device synchronises to almost any tape recorder running at  $3\frac{1}{2}$  or  $7\frac{1}{2}$  in./sec., and connection to the camera is purely electrical, so giving great mobility to the cameraman. The intention is for the final track to be an optical or magnetic stripe transfer.

The second system has been introduced by Pathé to synchronise the Webbo M camera to their Synchrocine apparatus, which works with perforated 1in. tape. Originally the Synchrocine was designed for the synchronisation of projectors via a loop synchroniser, which operated a mechanical brake slowing down the machine as required via the flexible coupling shaft. The present arrangement works in a similar manner, in conjunction with a new universal 24-27 volt motor which can be used to drive the camera at speeds up to 24 f.p.s. The Synchrocine couples to the 1 frame-per-turn shaft. Because of the mechanical coupling, the tape recorder must be in close physical proximity to the camera, and this somewhat restricts mobility.

Another new introduction for the Webbo M is an adaptation to take 400ft. magazines. This is particularly suitable for sound shooting, and in conjunction with electric motor drive. The magazines are detachable, so allowing the camera to be used normally with 100ft. spools.



400ft. magazines on Pathe Webbo M. 9.5mm. Webbo Rio-Phot.

### PATHE COUPLED EXPOSURE METER CAMERA

ALSO in France, Pathé have introduced the Webbo Rio-Phot, a special version of the 50ft. magazine-loading Webbo A featuring interchangeable lenses in C mount, and a semi-automatic exposure meter behind the lens for 10 A.S.A. films. The camera can run at 16 f.p.s., or expose single frames.

### REVERE POWER ZOOM AVAILABLE HERE

THE REVERE Power Zoom Electric Eye-Matic cameras, first mentioned in this column in the June issue, are now available in this country at £110 for the spool-load and £10 more for the mag. load version. Carrying cases are £4 10s. extra. Both are fitted with a 9 to 30mm. f/1.8 Wollensak Raptor Cine-Zoom lens, fixed focus, which can be zoomed

throughout its range by depressing a button on the side of the camera. The exposure is set automatically by the electric eye fully-automatic exposure meter, which can be set for film speeds between 10 and 40 A.S.A. The zoom finder is coupled to the lens.

#### SPORTSTER IV ARRIVES

BELL & HOWELL have just issued their first ever full catalogue of U.K.-manufactured equipment. In addition to listing all the current cameras and projectors, it contains a useful introductory section explaining a number of features of cine cameras, projectors and accessories, with particular reference, of course, to Bell & Howell products.

Not yet listed are the two latest additions to the U.K. manufactured range—British versions of the American Director Series 410 camera and Lumina projector. The camera is known in this country as the Sportster IV (model 634 EVT), thus continuing a name which has been well-known for nearly twenty years.

One interesting feature of the camera—which is fitted with a 10mm. f/1.8 lens and 6-7 and 25mm. attachments on a turret—is instant slow motion (48 f.p.s.) with no break from ordinary speed, and coupled to the fully-automatic electric eye exposure meter (the slow motion is achieved by depressing the starter button past the ordinary filming speed position to maximum depth.) Another is the fitting, for the first time in an 8mm. camera, of a tensator spring motor drive, which gives the camera a film run of 15ft. on one winding, or about 75 sec. at normal speed. It is thus possible to take continuous action shots of, say, sporting events, with only the desired parts in slow motion, while the rest of the action is viewed at normal speed; in this way a great saving of film can be effected in slow-motion scenes.

#### Improvement on American Model

An improvement over the American original is the provision for cable-release sockets for both single frame and continuous run—the first Bell & Howell camera, incidentally, to be so fitted. The electric eye can be set to film speeds of 10 to 40 A.S.A., and manual setting of the aperture is also possible. The camera lenses have built-in haze filters, and there is also a conversion filter (for using Type A film out of doors) which can be swung into position behind the lens.

All settings, including type of lens and aperture in use, can be seen reflected by a small prism above the view seen through the viewfinder. The lens turret is simply turned to bring the various accessory lenses into position—it does not have to be lifted—and the camera will not run unless the turret is correctly positioned. The lever wind operates via a clutch which prevents overwinding the spring. Price: £69 19s. 6d. Test report shortly.

The Lumina Model 645 projector is self-threading, the film being merely inserted in the upper guide and the starter button depressed, whereupon the film threads its way correctly over the sprockets and through the gate, and emerges at the take-up spool ready to be fastened to it. The projector features the 21.5v./150w. Tru-flector lamp, and with the 23mm. f/1.2 lens is said to be the brightest available in 8mm. projection. Other features are stills and reverse run, induction motor, with variable speed drive 14 to 24 f.p.s., and gear-driven take-up. Tappings are provided at 10 volt intervals on the mains-voltage range 200 to 250 volts, A.C. only. Price: £54 18s. 6d.

#### MORE JAPANESE CAMERAS SOON?

THE JAPANESE photographic industry has been granted an import quota for the U.K. of £375,000



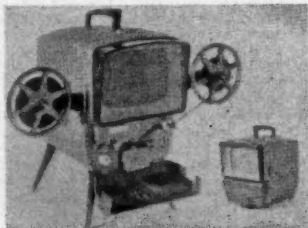
Lumina 645

Sportster IV

for still and cine cameras, the allotment between various manufacturers being based on their sales in their present world markets. We expect a number of very interesting cameras to become available, which may give other manufacturers something to think about.

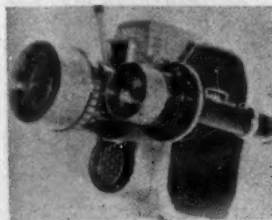
#### NEW BOLEX CAMERA

A NEW introduction in the Bolex light-meter series is the B8SL, a twin-turret version of the C8SL. Like this, it has one fixed taking speed and a single-frame release, optical finder, with inscribed frames for 25 and 36mm. lenses, a semi-automatic exposure meter with the photo-cell placed behind the actual taking lens, and full interchangeability of lenses (D mount). The standard optical complement consists of a fixed-focus 13mm. f/1.9 and focusing 36mm. f/2.8 Yvars, and with these the camera costs £68 18s. 2d.; a wrist-strap is 19s. 2d. extra, and an ever-ready case £4 7s. 2d. Alternatively, the B8SL can be supplied with other twin-lens combinations to suit individual requirements. Test report shortly.



#### NOVEL EDITOR

FROM JAPAN comes the elegantly styled Walz Cinevision, a motorised 8mm. animated film viewer featuring a large screen, and looking very much like a television set, particularly when closed. Illumination is by a 300 watt lamp, and the spool arms fold into the cabinet for storage, while the legs are removable if desired. Price £90.



As announced in *World News Survey* last month, some models of the Bauer 88F have been put on sale in the U.S. fitted with a 9-26mm. zoom converter, and thus become the Bauer Zoomate, as illustrated here.



# A Movie Maker's Diary

By DENYS DAVIS

**4th July.** Gordon Rowley, who has achieved considerable success with his cacti films, is bombarding me with friendly letters full of useful tips and news of his first brush with professional film makers who descended on his parents' home to make a documentary on English gardens. He tells me that the encounter ended with his taking twice as much film of them as they did of the cacti.

One of the gadgets he mentions them as using seems most practical. It consists of a support for several lights made from two lightweight metal tubes, each about 6ft. long, one sliding within the other. One end of each tube is tipped with a sponge rubber pad to prevent marking floor and ceiling when the tubes are extended and locked rigidly in position.

I don't think I have yet made a film without at least a couple of lamps being smashed through someone accidentally knocking the stand flying, so such a gadget should soon repay its initial cost. Mr. Rowley is now on the look-out for suitable tubes, but I can tell him that several window display firms already market a similar device for stores, and that it comes complete with angle brackets which could easily be adapted to hold the reflectors in position.

Another gadget, new to Mr. Rowley, is a neutral density filter in a handy case for studying the sun without the user becoming temporarily blinded. He's going to make up one for himself and proposes to use a N.D. gelatine filter. But I have further news for him, for in *Cine Hints*, *Tips and Gadgets*\* he will read that it is better to use a combination of Wratten 61 and the 23 filters, so that the viewing device can be used both for peering at the sun and for checking the balance of one's lights when filming on monochrome indoors.

**7th July.** Phone call from a friend who wondered what I thought of Double Run's mickey-taking of myself and fellow scribes in the July *A.C.W.* I thought the take-off of my style extremely clever and very amusing, but then I have always enjoyed the brickbats I get far more than the bouquets! Half the trouble in this hobby of ours stems from the fact that too many amateurs take themselves too seriously.

The BACCC is a case in point. It seems to me that the time for our representatives to start laying down the law is when they arrive at the UNICA Congress with a decent batch of films to represent our country. Year after year they have gone ill supported by amateurs here, and with a pitifully inept choice of films. Nobody has been rude enough to say it but, frankly, I doubt very much indeed whether Britain will be missed at the next UNICA shindig.

\*Egotistical footnote to provide fuel for the critics: this book will soon need yet a further revision. Further egotistical comment: when in New York, I went to the largest camera store, Willoughby's, and asked for the best book on cine gadgets. Yes, you're right! They produced it, first time.

**10th July.** They have been filming practically on my doorstep—in South Audley Street, where I ran into Robert Mitchum, who was cordial and friendly, and Deborah Kerr. Grandon productions are footing the bill for this Technirama picture, *The Grass is Greener* (director: Stanley Donen), which is being shot over here. Cary Grant is putting up a sizeable proportion of the money and is also playing one of the leads in what promises to be an important production.

Certainly there was an excellent technical crew working early on Sunday morning to take one short shot of a French poodle tripping up Miss Kerr. The dog performed beautifully at every take, while the extras were marshalled on the pavement. Only one tiny shot, but about ninety people were involved in the filming of it, not counting the passers-by, who had to be herded out of camera range while the scene was taken.

Later I accompanied some of the unit to the silent stage at Shepperton where the water tank was in use for *Guns of Navarone*—also a big picture, as I could judge from the enormous gun emplacements built out on the lot. The technicians had just had some sort of a celebration because every stage in the studio is fully booked up for months ahead. Yet, when we think of films, instinctively we think of Denham, Pinewood and Elstree.

**20th July.** Where, oh where, are the ladies? My request for actresses brought only five replies. We need ladies to sit and watch a fashion show, to act as amateur mannequins to model furs, and to play the part of workroom hands sitting at tables or draping fabrics on dress-maker's dummies. In addition, we could use a few middle-aged gentlemen to sit cross-legged on the tailor's tables! Everyone offering to help will be required for only one evening (most likely a Tuesday) and probably not for several months to come.

**29th July.** Ektachrome or Kodachrome? That is the question. But I refuse to be drawn. If an amateur film unit is to be well organised, and get the maximum enjoyment from film making, I believe that every member of it should adopt a professional approach to his particular function in the group. That means that our lighting man should decide what stock should be used.

There are problems ahead for him, particularly in shots where daylight and artificial light have to be mixed. There are scenes where every ounce of speed will help, and there isn't an amateur or professional anywhere who would not welcome a little latitude to cover errors of exposure.

The choice has yet to be made. Meanwhile, we are avidly reading up everything we can find on the subject. After all, it is an amateur unit, and we'll all have our say in due course, even if it's only, "I told you so!"



Recognise the scene on the left? It shows Michael Hayes (left) director of "An Age of Kings", the BBC-TV fortnightly series presenting five of Shakespeare's historical plays in fifteen parts (the final instalment will be screened on Nov. 17th) and Peter Sargent filming the opening sequence which links all the programmes. The heraldic emblems were made in the BBC's Property Dept., in the plaster shop in which (below) articles are moulded and cast in fibre-glass.



## TELESCAN

A new series of news and views on TV and film topics. By FLYING SPOT

How far away is colour television? In this country, no one likes to commit himself, mainly because both BBC and ITV are waiting to see whether the advocated 625 line system will be introduced.

But in the backrooms throughout the world, the production difficulties are slowly being sorted out. Japanese transistor receivers are beginning to invade the U.S.A. at very competitive prices; General Electric have a new camera tube which is ten to twenty times more sensitive than existing camera tubes, so that the smaller TV stations will not need to increase their lighting for colour; in France, successful experiments in Eurovision colour links have been inaugurated for research purposes.

Each of these developments points the way to the removal of some of the last remaining difficulties of colour transmission which, broadly speaking, are: (a) the high cost of existing colour receivers, which make manufacturers shy of tooling up for mass production; (b) the expense of altering all but the most recent studios to transmit in colour; (c) the more limited range over which colour transmissions can be integrated.

As for closed-circuit colour television, this may fairly be said to have arrived. All the leading manufacturers offer colour equipment, and at recent exhibitions, projected colour transmissions on to screens up to 16ft. x 12ft. have been demonstrated. Their main market at the moment is the medical field, particularly teaching hospitals, but they are also looking towards science and the industries.

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WHAT a giant television is becoming! The old days, when cinemas were taken over for studios,

or film studios bought up and adapted for television, have gone for ever. Now every few months, somewhere, the largest/best equipped/most modern television studio in Britain/the Continent/the World is formally opened with a flourish of electronic trumpets—and mushrooming with them come the ancillary services.

Look, for example, at the BBC's Property Department at the White City Television Centre. There some 85,000 different props are handled by a staff of 38. They hold 592 tables, 1,220 chairs, 141 different kinds of carpets, 64 different kinds of desks. They service 3,000 productions a year, and are prepared to dress at short notice a palace or a cottage, a gaol or an airport, a Biblical set or "1984".

Modestly, the BBC claim their department to be the largest of its kind in the entertainment world—but isn't this where we came in?

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FEET first. Yes, that's how we fell into the simplest of traps the other day. We were shooting some titles on 16mm. complete with fades and dissolves. The camera we normally use for titling was on another job, so a second of the same make was lined up on the rostrum stand and the titles shot.

When they came back from processing, we projected them and found to our horror that they were all slightly to one side of the screen. The rostrum cameraman went very red and protested that as far as he was concerned they had been laid dead central in the viewfinder. Sure enough, when we examined the film, he was right. So our next reaction was to blame the projector, but tests on other titles showed that it was, in fact, not misbehaving itself.

There was only one thing left which could be

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wrong—the camera mask was not central between the sprockets. Examination of the masking of the two cameras showed that the aperture in the one we normally use for titling was central between the sprockets, but a little to one side in the other. The variation was so slight as to make virtually no difference in ordinary filming, but nevertheless sufficient for the projector aperture to throw titles slightly out of true.

Which all goes to show, I suppose, that one can't be too careful.

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I IMAGINE that the *Tales of the Riverbank* series which the BBC is currently running on Sundays are the kind of films which, basically, amateurs could so easily make. They are the work of two young Canadians, Paul Sutherland and Dave Ellison, who constructed a 50ft. long riverbank scene in a Toronto shop, and made up film stories about the animals—rats, mice, hamsters, hens, racoon, fox, frogs and so on.

Persuading the animals to "act", they say, is simply a matter of patience and ingenuity. The "star" hamster has eleven stand-ins, all made-up to look alike, just in case; and when, for example, Mr. Rat is required to sing at the piano, cream cheese is rubbed over the toy score.

But here, perhaps, the amateur resemblance abruptly ends, for Hungarian born cameraman Josef Seckeresh shoots more than 11,000ft. of film for a single 15 minute programme, running the cameras at double speed so that the final slowed-down movements look more human. And listen for the delivery of that master of the film commentary, Johnny Morris.

Still, they are the kind of film amateurs could make. . . . Anyway, the Russians have also bought them for their television, so if you have any bright ideas for programmes of your own, the best of luck to you!

• • •

THE DIRECTOR, Jacques Doniol-Valcroze, apparently made the film during his holidays and whenever he had a free moment. Cast and crew were made up from among his friends, and they gladly gave their time. The cast are young and comparatively unknown; one girl, Alexandra Stewart, is a Canadian who came to Paris to improve her French. Another, Francoise Brion (she's on the left in the still) was brought up in New York and is ambitious to get work on Broadway, but finds it difficult because she does not speak English with a cute French accent.



A scene from "The Game of Love", professional release which seems to have been made on an amateur basis (see notes immediately above).

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The film's location, a chateau, belongs to an aunt of Doniol-Valcroze, and is quoted as a place where he spent many happy days during his childhood. The film, *The Game of Love*, is his first feature production. Is it an amateur film? I don't know. Technically speaking, it could possibly be so described. At any rate, a current French importation, it has secured a commercial release, with an X certificate.

It could be that the amateur who has something to say which can only be said under the aegis of an X might yet find his way to the professional screen! The nudist film, *Travelling Light*, was made by an amateur on 16mm. Kodachrome, professionally edited and commented and blown up to 35mm.—and was given an A certificate. But a feature film play is certainly a different matter.

I don't for a moment suggest that amateurs should start getting X-minded. On the contrary! But I do suggest that the amateur story film would be all the better for a little sophistication. And sophistication, let me add, is not another name for sex.

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FROM the storyboard, the commercial looked easy. A cake is cut into slices, and then hands whip away the slices to leave an empty plate.

The bakery sent four identical cakes. The first cake—a beauty—was duly cut up for rehearsal and for lining up camera and lights. The camera was started on the second, but stopped when the cake was cut; it had a hole in the middle.

The third, too, revealed an unexpected hole, but, in desperation, the director went through with the filming. The fourth, mercifully, was perfect—but when the hands went to whip away the slices, the doyley stuck to the cake and slipped off the plate.

The commercial was urgent, so the negative was sent for processing on the off-chance. When the rushes were viewed, they showed one take with a cake with a hole in the middle, and one take in which the doyley slipped off the plate. So another six cakes had to be sent for, and the job done all over again.

There is a moral here somewhere. But at least the film unit had cake with their afternoon cuppa for several days.

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THE VEIL of secrecy surrounding (at the time of writing) the production of Alfred Hitchcock's thriller *Psycho*—no visitors on the set, no interviews while filming, no published story, no stills—has been lifted sufficiently to reveal that Hitchcock had actress Janet Leigh step under a shower 38 times before he had the take he wanted.

Filming the other day, we beat that by three takes. 41 takes of a single scene with a single actress may sound excessive, but it was one of those days. At the end of it, the director announced himself 99 per cent satisfied with take 41. The actress in the scene did not murmur. That's professionalism for you!

## James Mason, Silent Film Enthusiast

By KEVIN BROWNLOW

SINCE enthusiasm for film collecting is spreading so rapidly, it was not surprising to hear from James Mason that he is a silent film enthusiast. Until recently he owned a priceless collection of films.

"It was unique," he told me, "and I felt that someone more qualified than myself should look after them. So I offered them to the Museum of Modern Art Film Library. They refused them; I wasn't charging anything, of course, but they said that they couldn't afford to have them. Preservation costs, I suppose. Finally, I gave them to the Academy of Motion Picture Arts and Sciences. I sincerely hope that they will look after them properly!"

These films were found in a vault when James Mason moved into his Hollywood home. For the house had once belonged to Buster Keaton. "Most of the films were Keatons, but a number of them featured his wife, Natalie Talmadge, and her famous sisters, Constance and Norma. The Norma Talmadge pictures were particularly fine. On the strength of them I have become a great admirer of her acting technique."

There was one Keaton film that Mason couldn't bear to part with. "It is called *The Playhouse*. In it, Keaton comes into an empty theatre, and climbs on to the conductor's rostrum. He raises his baton, and an orchestra appears—an orchestra of Buster Keatons. He turns to acknowledge the applause of the audience—and that, too, consists of Buster Keatons. There are Keatons in the pit, Keatons in the balcony. I learned later that Keaton sold this idea to the makers of *An American in Paris* when he was working as a gag-writer.

"I regularly project this one. And I run it with disc accompaniment that I specially selected."

### 9.5mm. Viewing Sessions

THEY weren't to know it, of course, for the news about Pathéscope's difficulties had not then broken, but the organisers of the Nine-Five Viewing Sessions, held recently in Manchester, produced a fine, if unintentional, memorial programme to the pioneers of home cinematography. Behind the project were two collectors, Keith Hodgkinson of Romiley and John Jones of Heaton Moor.

From their own collections they selected extracts and features which, they felt, would show the variety of the films once available from Pathéscope, and which might persuade film societies to include 9.5mm. items in their programmes. Two Super Vox projectors ensured that even the most critical audience would quickly become aware of the qualities of 9.5mm. "Luckily the prints were very good," said Mr. Jones, "and we had no difficulty in obtaining a bright 5ft. 6in. picture."

The films shown in the programme were,

sensibly, given their correct titles. At the end of the show—after six hours—the audience was invited to give their reactions. *The Wonderful Lie*, *The White Hell of Pitz Palu*, *The Chess Player*, *Edge of the World* and *No Limit* came out on top, with *Homecoming* the favourite film of the evening. *It's a Gift*, *La Maternelle* and *The Spy* were also high on the list, but the reception was cooler for *Pioneer Trails*, *Balacava*, *Little Bit of Fluff*, *Prey of the Wind* and *l'Ile Enchantée*. Most of these were shown in extract form only, though that shouldn't necessarily have given the wrong impression of the full film.

But few of the audience liked *Chronicles of the Grey House*, and this I find a bit alarming. I consider it the finest of all the 9.5mm. German silents—far better than *Homecoming*. It's rather sad to see this beautiful picture given a lower rating than a Snub Pollard comedy! *The Beloved Brute* wasn't very popular, either, but this is more understandable. The 2-reel version is so heavily abridged that very little of the original atmosphere and technical skill remains.

"Unfortunately, our show clashed with a Federation of Film Societies' viewing session in Liverpool," said Mr. Jones, but the audience represented a very good cross-section of people interested in films. Now we are hoping to start a group of our own in Stockport, beginning with a series of five shows once every four weeks. Silent films—mostly 9.5mm.—will be shown, although the occasional 16mm. silent and sound film will be included. We would very much like to hear from anyone who would be willing to support this venture."

John Jones's address is 6 Frodsham Avenue, Heaton Moor, Stockport. And if any film society would like to see a rare 9.5mm. collector's item in their programme, Mr. Jones offers a 9.5mm. projection service complete with a choice of films from his collection.

### Collector's Items

ANOTHER haul of rare collector's items is offered to readers of this column. I gather that the price asked is well below the original cost—and there is certainly no overcharging! To save a great deal of correspondence I give the titles below, together with a short description and the price. Anyone interested should contact me through A.C.W.

16mm.

*The Drop Kick*. Richard Barthelmess, Hedda Hopper. Phot. by Arthur Edson. Dir. Millard Webb. 1927. College story; background to a suicide. Climactic football match. £8. 3 reels. Original amber print.

*The Broncho Buster*. Fred Humes. 1926. Dir. Ernst Laemmle. Original b. and w. Western; much horse-riding. 2½ reel abridged version. £4.

*Life O' Riley*. 1 reel amber; record of cross-country run of U.S. Cavalry. 1917. 30s.

9.5mm.

*Son of the Sheikh*. Valentino, Vilma Banky. French (Continued on page 388)

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His full name is Thomas Ridley Hall, but he prefers to be known as Tom Hall for reasons of economy. His hobbies are horses and film making, both—he says—about equally expensive. ("The camera doesn't have to be fed when it's not in use, but on the other hand, there is no market for any waste matter it produces"). The horse is Mundac, a lovable rascal with an impressive pedigree: his great-grandfathers were Feistead and Fairway, winners of the Derby and St. Leger respectively.

Tom Hall is a Colonial civil servant and knows the one about the tsetse fly which died of sleeping sickness after biting one of his contemporaries. He is married, with two children, lives in Rhodesia and has also worked as a logging boss in Central Tanganyika. You'll be seeing more of his work in A.C.W. from time to time.

## "I Got Close To My Subject!"

By TOM HALL

IT had been a pleasant evening. On the whole, the members seemed to have enjoyed my talk on 8mm. filming. The forty-mile journey had been worthwhile, and, on such a beautiful moonlight night, a steady drive home would round off the day nicely.

"Excuse me. I wonder if you could possibly spare a few minutes before you go?"

I'd noticed her in the audience, very attentive, and very, very attractive! Of course I could spare a few minutes! *Weeks*, if she wished!

To cut a long story short, Gloria (her name, like everything else about her, was delightful) had been particularly interested in what I'd said concerning the filming of sports events. She had long wanted to make a decent film of her own favourite sport, but, as she was usually a competitor, it was practically impossible for her to do so. She was due to compete in an important championship in a week's time. "Perhaps . . . ? Would I consider . . . ?"

Would I consider it? *Would I consider it!* And to make sure that we did a good job and missed nothing due to film changes, I'd bring along the H8 loaded with 100ft. of double-run Kodachrome! Certainly, I'd be *delighted* to pick her up about two hours before the start so that we could run over a few ideas and so on. No, not for lunch. Some other time, maybe, but she never took a meal before competing.

I was almost half-way home before I realised that I hadn't asked Gloria what sport she played. Surely, with a figure like that, it simply *had* to be. . . . Of course it was! Hadn't I seen posters advertising the swimming championships to be held in her town during the forthcoming weekend? That was it! It tied up, too, with her not having lunch before taking part.

Swimming! What a stroke of luck! This was going to be filming strictly for pleasure—and I certainly intended to follow my own advice and get as close as possible to my subject!

I drove the rest of the way in a beautiful haze, mentally plotting camera angles which would show this marvellous girl to the best advantage. Gilding the lily it might be, but it would give me a lot of pleasure!

Never did a week pass so slowly, but at last Saturday came. I had taken the morning off from the office and, instead of the "rat-catcher" garb which was my usual get-up on filming

expeditions, I had spruced myself up in a smart blazer and immaculately-pressed flannels.

It was fully half-an-hour before the appointed time when I drew up at Gloria's door. She looked even more enchanting than at our first meeting—absolutely radiant in a simple flowered dress.

My mind refused to concentrate on film-making, but I managed to emphasise that I wanted to get as many close-ups as possible, and that I intended to shoot from some unusual camera angles for added effect—especially in the more thrilling sequences.

At this, Gloria said that she would introduce me to the Chief Steward who was a friend of hers, and that I would be given *carte blanche* to move around freely among the competitors and do as I pleased, within reason. And now, if I'd help myself to a drink and keep myself amused for a very short while, she'd go and change, after which we would pop her things into the car and be off.

"The diving championship," I mused as I sipped my drink. "She *must* be entered for that! I'll make a composite of three dives. Flat on my back for a low-angle MCS as she poses on the board. With this bright blue sky and white cloud background it'll make a wonderful shot. Shoot her next dive complete—and remember to speed up the camera slightly to slow the action. Then a telephoto CU of her expression as she breaks surface after another dive. After editing it should be just the job! And—what an opportunity!—we'll come back some other time to shoot fill-in shots and cut-aways!"

"There, that didn't take long!" she said as she returned to the lounge. "How do I look?"

She looked wonderful—but she was in *riding kit*! Black coat, white breeches, gleaming black riding boots with shining spurs, a velvet hunting cap—she was a picture. But *horses!* Get close to your subject! Oh dear! I knew nothing about horses; in fact, I was more than a little timid of them.

I'd certainly let myself in for something this time, but it was impossible to back out now. Why hadn't she told me that she was competing in the biggest horse show and gymkhana of the year? *Horses!* And I'd practically promised to produce a film which was to be composed almost entirely of close-ups and unusual-angle shots, especially in the thrilling sequences!



She eyed me queerly; something about my expression, I suppose. "You've rather taken my breath away," I gasped. "I mean, you look absolutely marvellous."

"Oh, thank you," she said. "I'm so pleased you like my new outfit; I bought it specially for this competition. But let's get off to the ground and meet some of the others. I particularly want to introduce you to Sir Richard before the start. I'm sure you'll like him—although some people don't. Perhaps they're rather intimidated by his manner, but I think he's a perfect darling."

Sir Richard? That would be the Chief Steward, I supposed. Just as well I hadn't worn the 'rat-catcher' outfit if I were to mingle with the aristocracy.

Aristocracy! Sir Richard! He may have been a blue-blood of his kind, but to me he was just a huge black brute which promptly ripped the pocket of my blazer.

"He's looking for tit-bits, aren't you, my pet?" crooned Gloria, fondling the beast's upper lip and disclosing a set of hideous yellow teeth which would have done credit to any alligator. "He's torn the pockets of all my clothes, and he nearly took the seat out of my jodhpurs while I was doing his feet the other day. Don't you think he's the most adorable creature?"

If this was Gloria's idea of affection, I had grave doubts of my physical ability to cope with her during even a mild petting session!

Just then we were joined by a group of very horsey-looking folk. Introductions were effected, and I quickly made a strategic withdrawal behind Gloria when a red-faced individual labelled "Judge" seemed about to prod me in the ribs with his shooting-stick. Unfortunately, this move brought me within range of Sir Richard, who immediately took a bite at my shoulder.

I yelled, clapping the injured part as my precious H8 hit the ground at my feet.

"Oh!" gasped Gloria, "I do hope it's not damaged!"

Until her next remark made it quite clear, I wasn't sure whether her concern was for my shoulder or the camera. "I think you'd better take mine with you, too, when you go into the arena," she said. "Yours could easily be damaged by a kick, and we don't want to miss any good shots, do we?"

Damaged by a kick! What had I said last week? "It is rarely possible to use a tripod when filming sports events. Camera shake shows up much more in static shots, so get as close to the action as possible, make sure there is plenty of action, get right in there and shoot!"

I surveyed my camera, lying in its case where it had fallen. "Ha!" whinnied a middle-aged female who would not have looked out-of-place wearing a bridle. "You're lucky! The dung saved it from a nasty fall! Now, I want you to do me a favour, eh? When I take the skewbald gelding in the bending, get some pictures that'll let me see whether he's got a tendency to over-reach or if he's just awkward with his change of leg. Be a good feller and do that, eh?"

A young cavalry type saved me the necessity

of replying. "Damned good idea, this film business, old boy!" he said. "Gloria tells us that you're going to get right up to the jumps. Well, see that little grey of mine?"—he pointed to a white horse—"he always faults at a double-oxer and I'm hoping to find out why when we see the film. D'you think you could get it in slow motion for me? Be damned grateful and all that, y'know."

Gloria must have given these people the impression that I was nothing less than an ace cameraman who regarded shooting the Grand National single-handed as a dull routine sort of job. Here they were, obviously expecting me to make a film which would help them to correct their own and their horses' faults—and I couldn't even speak the language!

"Excuse us, won't you?" Gloria tugged gently at my sleeve. "We must run along now. See you all later." To me, she whispered urgently, "Come along. There's the Chief Steward. I want you to meet him now and get permission to walk the course with the competitors. It'll give you a wonderful opportunity to choose your camera angles for the jumping. He's a great friend of mine, and if you stay with him when the competition starts, you'll be able to get in much closer than even the Press photographers. Oh, it's going to be such an exciting film! I'm so glad I met you!"

Personally, I was wishing right then that Gloria had been the reigning Ladies' Chess Champion, but I had to go through with it somehow.

I prefer to draw a veil over the rest of that awful day's proceedings. Horses! With dozens of the great brutes romping all around me, the camera would have had to be cemented into a concrete pill-box for me to have taken steady pictures. I also committed all of the known—and several previously unknown—crimes in the eyes of the horsey world. Even when I bravely overcame my fear sufficiently to help Gloria back onto her horse after she'd fallen, it was wrong. She was disqualified for receiving assistance! And the film was an utter failure, as might be expected.

Gloria forgave me eventually, when she realised how much I'd suffered in trying to please her—and she did get an excellent film of show-jumping and gymkhana events a few years later. She also has a couple of first-class instructional shorts on how to tell a horse's age by its teeth and care of the feet and shoeing. . . . Excuse me for just a moment, please. The telephone is ringing. It'll be the fellow about that little palomino colt that Gloria and I want to buy for young Billy!

#### SCOTTISH AMATEUR FILM FESTIVAL

The prize-winning films in the 1960 Scottish Amateur Film Festival will be presented at the Cosmo Cinema, Glasgow, on Sunday, Nov. 20th, the runner-up at the S.F.C.'s studio cinema on Nov. 25th, and a selection of the winning films at Edinburgh and Dundee in the fortnight following. Entry forms (all gauges) from Scottish Film Office, 16/17 Woodside Terrace, Charing Cross, Glasgow, C.3.

#### OSCAR WINNER TURNS PROFESSIONAL

We regret that owing to pressure on space we have had to hold over this feature until next month.

The Wild West is the oldest and latest subject to which the K.C.S. Film Society (whose activities are described below) are turning their hands. That essential of a saloon in all westerns—swinging doors for dramatic entrances—dispenses with walls.

COLLABORATION BETWEEN  
BRITISH AND BELGIAN  
SCHOOLS SPOTLIGHTS  
THE HAZARDS OF  
INTERNATIONAL  
FILM MAKING.



## Go It Alone — and Good Luck! By LIA LOW

ONE thing about films is that they are very public spectacles. Once a film you have made is shown, you can't hide your light under a bushel but, on the other hand, misunderstandings become clear as day, too. When King's College School Film Society showed *Two Summer Days* to an audience of boys, parents and distinguished visitors, they turned the full beam of their projector on the dangers of international film-making. *Two Summer Days* or, if you prefer, *Deux Jours d'Été*, is a 30-minute 16mm. film, shot on reversal stock with Paillard Bolex cameras, with an optical track transferred from tape.

It is a joint production, having been made by the K.C.S. film unit and a group of pupils from L'Athénée Schaarbeek, Brussels. The B.F.I. and the Cinématique de Belgique sponsored this film. Funds were, nevertheless, limited, and it was decided to film two parallel stories which could then be intercut. This would make it unnecessary for units to go on location on the other side of the Channel, the only people who would have to meet being the two producer/directors, Jack Smith of K.C.S. and André Delvaux of Brussels.

The Belgians have first turn and start the film delightfully, with sunlight, a wonderfully gay tune played on a guitar and a boy tearing along a street on his bicycle. From here on, however, the plot is carried by an almost unintelligible broken-English commentary, with little attempt to express the story in vision alone. It's all about a boy who likes making aeroplanes and two other boys, who have no separate personality at all, who are less interested in the planes than in his ability to help them with their homework.

### One Good Minute

The film stumbles on through a number of sequences that look as if the film-makers had got bored half-way and then, right at the end, there is another good minute. The boy is at last free from town and school to fly his plane. He runs over the dunes, leaping and cawing against the skyline, then falls and smashes the delicate model. The other boys, in spite of their lack of sympathy for his hobby, come back to help him get over the loss.

These three boys never come to life. The camera is static, nothing is ever shown in close up. M.S. seems to be the best they can do, and ordinary shots required by the story, but which are neither in the lovely old streets of Brussels nor on the dunes, are simply rolled off with no attempt at composition.

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Enthusiasm for their film is noticeable at once in the K.C.S. story. There are more than a dozen boys involved here, also a radio-controlled model boat and a boy called Peter—an amiable freckle-faced charmer, who breaks things. There is a surface-similarity in the plots, but that is all. The K.C.S. unit have a great deal of technical experience. They not only know how to put a story across, but how to draw their characters. The commentary is a pleasant addition, not a necessity.

One would wish to add in all fairness that the guitar music that accompanies their part of the film, too, is a glorious asset. It was written and played by the 19-year old Belgian Ado Hanguart, and though he has left school now, perhaps K.C.S. could sign him up for future Wimbledon productions.

### Comparisons

The Belgians have made a bad film with one or two very lovely shots in it; the English boys' film is quite good, with nothing very startling about it except the ex-6th-former Peter and K.C.S.'s usual competence. One feels strongly that both groups would have made better films left on their own—and that they were aware of it. The dissonance of intention jars. The Wimbledon unit seem to be trying to tell their story in pidgin-film language, at times, judging by their reluctance to tear themselves away from one or two shots an instant earlier than they can help. And it may well be that the introverts of L'Athénée Schaarbeek intended to make a more adult film altogether, about a boy whose driving passion makes him an outcast.

Now that the experiment has been tried, K.C.S. should be allowed to go their own way. After all, they have been hacking it out for ten years, and it would have been much more pleasant to report that this film, shown at the tenth anniversary premiere, had been a tremendous success. But then, their career never has run on expected lines.

Ten years ago, when the unit made *Vanishing Trick*, their first film, Jack Smith was Secretary of the Society of Film Teachers and there was talk of teaching children film appreciation in the way they are taught literature or music. In fact, at his own school, film has remained a strictly out-of-school hours activity.

If you talk to Jack Smith about what he considers the most important achievements of his unit, he will emphasise that "they know how difficult it is to pull it off in front of an audience". There is the first flash of inspiration, then the back-breaking

work, stretched over months. And they have learned that, at the end of it, what they were trying to say may or may not be there on the screen. The best joke in the film can fall flat as a pancake. The gesture that went in almost by accident, becomes memorable. Young Nicholas Hampson raising his cap in *Down to Earth* to the gambling seniors he has just defeated, was of this order.

The unit get a good training (to repeat: out of school hours). Yet there is no deliberate selection in the first instance by a producer or master. As in a mediaeval guild, boys interested in film making hang about on the unit's periphery, trying to be useful, watching, doing any task they are allowed. This apprentice stage goes on for two or three years, according to age and ability. Then one of the camera crew or an editor, perhaps, may notice a boy and take him up, perhaps even train him as his successor.

#### Hand-Picked Nucleus

And however haphazard this system may appear, at the beginning of the summer term Jack Smith, who is the school's senior science master and produces and often, but not always, directs the films, can expect to find a nucleus of four to six boys who have been hand-picked and trained by their predecessors, who are technically able and completely trustworthy when it comes to turning up on a lovely Sunday afternoon, or for an editing session when somebody's birthday party is in full swing. They become the key members of the new unit, with a group of apprentices round them.

Boys in the unit get over their fascination with technicalities at an early age. By the time they are in the top forms they have no inordinate desire to go to *Orphée* or *Wild Strawberries*, and count shots. They are appreciative of a director taking a little extra trouble with an otherwise unremarkable second feature, but are just as ready to lose themselves in a film as the next boy. They have learnt to respect craftsmanship.

John Huntley, Programme Controller of the B.F.I., said at the premiere of *Two Summer Days* that *Vanishing Trick* had been not only the first K.C.S. film, but the first Science Fiction film to be made by schoolboys. Under that heading one could also include *Stranger Flying High* (about a pterodactyl) and *The Devil Came to Drink*. *The Wimbledon Hill Mob* and *Time on the Run* were adventure stories, full of fun and exciting chases.

In 1955 came the Oscar-winner, *Down to Earth*.

#### 8mm. VIEWPOINT

(Continued from page 360)

far away and the whole action was often compressed into a single L.S.; but certainly Mr. Nimmo always goes on to show all of them doing it correctly. He does not fall into the trap of having only the smug green-jerseyed one getting everything right!

After almost running into a parked car, the boys reach the shore. They begin to take off their jerseys and there is a jump cut to them in trunks. Since this is not at all confusing, presumably it is permissible, but even this jump could have been avoided by cutting away to, say, an ambulance racing along the front on its way to someone who had not been so lucky. Then perhaps the boys could have turned (in trunks now) and looked at each other meaningfully (close-ups at last—hurrah!) before racing into the sea.

As it is, this is a pleasing and original film—

This film has been reviewed so often and in such glowing terms that here one would only like to record once again that it was shot, acted and edited by the K.C.S. unit of that year, that Jack Smith scripted and directed it, that John Carol Case wrote the music, and that if you did not see it on its A.C.W. release, the B.F.I. has bought all rights of the film and distributes it. It has so far been shown in nearly every European country, as well as New Zealand, Russia, U.S.A., Canada and Uruguay.

#### Features and Documentaries

In addition to the dozen or so "feature" films, K.C.S. units have also filmed a number of the school's own activities in documentaries such as *Mondays from Two*, about the school printing press, and in news items—a new wing being opened, a boat launched, of *Commemoration Day 1953*, and similar events.

The most notable recent film they have made was *Nine to Four*. Beautifully composed and shot, this is an ambitious attempt to portray violence at school, subtle violence, and betrayal. If it did not quite succeed, the film was worth making and its faults worth learning from. At present, they are making a cowboy epic. After that, whether it is to be a film noir or the liveliest of comedies, please, K.C.S. Film Society, do not be lured into further international misalliances by promises of B.F.I. gold. Congratulations—and Good Luck!



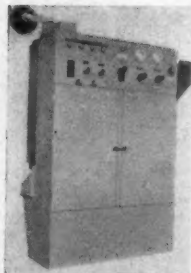
No horses in the K.C.S. F.S. western—cycles are a more predictable form of transport; but the diminutive peon in traditional attitude forges a link with the past.

but with a little more thought in scripting, its points could have been put over just that more incisively.

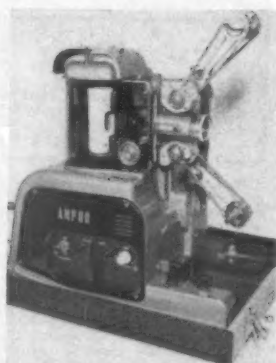
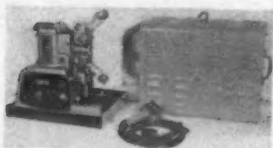
"I HAVE just purchased a new Canon Zoom 8 camera," writes Mr. T. S. Merris from Basutoland. "It sells at £69 in South Africa, and I am sure you will agree that this is remarkable value." As already pointed out in *A.C.W.*, the f/1.4 lens can be zoomed from 10 to 40mm., the variable speeds extend from 8 to 64 f.p.s., the single lens-reflex system eliminates parallax problems and permits visual focusing (a split-image screen being built into the viewfinder, through which the light is directed via a prism inside the lens system) and the built-in meter is coupled to the lens. Yes, I agree about the value!

Japanese equipment will soon be arriving here in considerable numbers, but at first I expect to see rather more accessories than cameras.

SEPTEMBER A.C.W.



Left: Kelvin Hughes rapid processor; centre: modified Simplex-Ampro projector, associated power pack and remote control handset; right: the projector, showing compact source mercury arc lamp housing and control panel.



## The Camera Patrol in Action

we recently had the opportunity of watching the Camera Patrol in action for the first time at a British race meeting. The object of the Patrol is to provide the stewards with film of the closing stages of the race in case objections are raised. Naturally, speed is essential, and with this system a high-quality cine film can be shown to the judges less than five minutes after the horses pass the finishing post. Alternatively, the judges can preview the film on a closed-circuit television system even earlier.

The arrangement at the July meeting at Newmarket comprised three Arriflex 16 cameras, one with a medium-long focus lens set up in the grandstand for side views, and two cameras on a common pan and tilt head mounted on a portable tower giving a head-on view of the finish; these two cameras were equipped respectively with 12 and 6in. lenses, and were switched on and off in sequence, so that the longer focal length covered the range of 3 to 1½ furlongs, and the other 2 furlongs to the finish.

All the cameras were fitted with a special servo system, coupled to the aperture ring of the lenses, which served to adjust the exposure to suit the brightness of the scene photographed. The photoelectric cell was placed to intercept the light directed into the reflex finder by the mirror shutter, and thus responded only to the image-forming light. As this device upset the normal view-finding arrangements, a separate positive optical finder was mounted on the base-plate carrying the cameras.

### Ilford Recording Film

The camera control system, like the special rapid processor (see below) were developed by Kelvin Hughes. The film used in the cameras was an Ilford 16mm. recording film, which can be developed extremely quickly, and it was loaded in the usual 400ft. magazines on the camera. However, the film after exposure was run on to ordinary 100ft. take-up spools in the camera body, so that it could be passed on for processing with the minimum delay.

After each race, runners took the exposed film for processing to the mobile laboratory housed in a small trailer; this laboratory is entirely self-contained except for a mains supply. Inside, the film is rewound and stapled onto a leader in a small dark-room, and is then passed into a special processing machine which can produce a positive picture in one minute from dry to dry.

To obtain the speed of working, the film is developed and bleached only, so the final image consists of unblackened halide and clear film, which, though difficult to view, televisuals quite well, and can

produce a high-quality positive picture when projected on a special projector fitted with a compact source mercury arc lamp. The processing machine operates at 40 ft./min., so if required (and for checking), the film can be fed direct to a cine projector operating at the sound speed of 36 ft./min. while the remainder of the film length is still being processed.

In the Newmarket installation, the projector was a Debie silent model, fitted with a small mirror to deflect the light into a miniature Pye Industrial Television camera. As well as a monitor in the van, a remote monitor could be viewed by the stewards to decide whether it would be worthwhile seeing the finished film, though in this case, as the system was still in its trial stages, the stewards viewed each film in any case, whether an objection was lodged or not.

### Projection

For projection, the film was transferred to a specially modified Simplex Ampro projector, fitted with a 250 watt compact source mercury arc lamp, the bluish light giving enhanced projection contrast with the yellowish colour of the image. The projector is fitted with a special remote control, allowing it to be started, stopped, or run in reverse either at normal speed or at a low speed for slow-motion analysis. Experience gained with a somewhat similar system in America indicates that often the easiest evaluation of an incident is possible if the film is seen in reverse.

The results on the screen are surprisingly good, and should go a long way towards solving difficult cases. The equipment was developed for the Jockey Club by Kelvin Hughes, and is operated by the Race Finish Company, who have long been active in the allied photo-finish field.

### QUERY CORNER

**Wanted.** Instruction manuals for 9.5mm. Ditmar camera (G. J. Birch, 28 Swift Gardens, Woolston, Southampton), and pre-war 16mm. Siemens camera (E. E. Long, 1 Castle Green Lane, Kendal, Westmorland).

**Offered.** 8mm. colour titles, some Kodak and Agfa, a few with parallax imperfections, but all acceptable; dated 1959: *Spain (map)*, *Spain (sun)*, *Summer Holiday, Spain*, *Calendar*, *A Place in the Sun*, *Spring*; undated: *Costa Brava*, *Fabulous Holiday Coast*, *Costa Brava (drawing)*, *Lloret de Mar*, *Costa Brava*, *By Sea to Tossa*, *Fin*—E. Suckling, 20 Avenue Road, Southgate, London, N.14 (3d. stamp for postage).

**Stolen.** 8mm. Specto projector, KC 32082, 1in. lens, 8167, three 200ft. colour films on Norway and winter sports at Fontresina and Zermat.—Mrs. H. Wilsher, The Bungalow, 39 York Rise, N.W.5.



## NEWSREEL

Reports and stills on personal and club productions are welcome. Address on page 345.

Planet F.S. were fortunately on their toes when, unexpectedly, I.T.V. newsroom rang up and asked if they could film and interview a camera unit actually at work on location at 10 a.m. the next day, Sunday. A unit had in fact been scheduled to make a sequence of shots that morning of a Middlesex C.C. ambulance station at Edmonton, and the T.V. people were able to get their pictures and transmit them the same evening; possibly the first time in this country, says the society, that a club unit at work has had a T.V. newswort all to itself. J. H. West, 30 Cotswold Way, Enfield, Middx.

Meetings of Nottingham A.C.S. will be held each Tuesday throughout the winter in the Park Hill Congregational Church, Derby Road. (H. G. Stafford, 39 Davies Road, West Bridgford, Nottingham.)

Writing in *The Link*, the organ of No. 8 Cine Circle & No. 1 Tape Circle (still searching for a better name for itself) Bill Coombes tells of a visit to the Chelsea Flower Show. He counted 25 cine cameras, all 8mm., and divided the owners into three classes. In the first, two users of Weston meters took readings and left their cameras in their cases; the second group of five had electric-eye cameras, pointed them at the exhibits, and put them away; but 18 movie makers were firing away at anything that caught the eye, even the darkest corners, although still camera users were using flash. No wonder the second-hand market is flooded with 8mm. cameras, he concludes (but is it?), and thinks the 18 would have been more careful if they had been using a larger gauge and paying more for their film. (W. Coombes, 18 Hope Road, Elmfield, Ryde, I.W.)

### CONFERENCE FILM

Portsmouth C.C. have been approached by the local Junior Chamber of Commerce to film the conference of Junior Chambers to be held in Portsmouth in October. The film, 8mm. b. and w., is expected to run for 20-30 minutes. (L. Bridle, 175 Highlands Road, Fareham, Hants.)

In making a serious attempt to produce a publicity film to attract new members, Rochdale & District C.S. have learned much about what can and can't be done. They would welcome an exchange of films with other societies. (Joyce Fulton, 50 Cheltenham Street, Rochdale.)

Last season four groups of Stockport A.C.S. each made a 50ft. 8mm. film on the same subject. The experiment was a success and will be repeated this winter with different groups. (Peter A. Marsh, 5 Chippenham Avenue, Offerton Fold, Stockport.)

Meetings of Wimblesdon C.C. are now being held at The Guild House, 30 Worple Road, on alternate Thursdays. (Marie Grammel, 4 Upper Tooting Park, S.W.17.)

Cameo C.C. has just completed its first club production, an 8mm. comedy with sound. A cup for the best black and white 8mm. film joins one for colour as principal awards in the annual competition. With 8mm. monochrome costing the same as colour, this is an act of faith which it is to be hoped brings worthwhile results, for there are many subjects for which monochrome is best suited. Highlight of recent meetings was the screening by Jack Winsor, director of a local firm of chemists, of *On Safari* (16mm.), made by himself and Harry Secombe, with a characteristic commentary by the latter. The club made a guest night of it and had a packed house. They would welcome help, suggestions and visits from neighbouring clubs. (L. and M. Osman, 163 High Street, Eastleigh, Hants.)

### FILM CRITICISM SERVICE

A free service of constructive criticism of films made by individual members and members of clubs is offered by Scottish A.A.C., after viewing by a panel, a written criticism will be sent which should be helpful to those proposing to enter competitions. The Association has 117 individual members, and 15 Scottish cine societies are corporate members. Three members gained four Star awards in the 1959 Ten Best. (Scottish Film Office, 16-17 Woodside Terrace, Charing Cross, Glasgow, C.3.)

So many members of Croydon C.C. are interested in tape recording that a tape group has been formed within the club. A newsletter is now issued by the South London Association of Cine Clubs with details of the activities of clubs at Cheam, Croydon, Kingston, Purley, Welling and Sevenoaks. (T. Combs, 27 Woodstock Road East Croydon, Surrey.)

The ancient fire pump which, as reported last month, sparked off an idea for a film by Mid-Cornwall C.S., will be a feature of a comedy about poaching. "If the situations appear as funny when screened as they sound to us, the result should be good," say the directors. The society has arranged an exchange of films with St. James-at-Bowes F.U. and aims to build up a film library. (M. J. Millard, Clifden Grill, St. Austell.)

The National Film Theatre has been booked for 1st Oct., 11 a.m., by Nature C.C. for a showing of *Serengeti Shall Not Die*; members (free) and their guests (4s.) only. On 20th Oct. Maxwell Knight will give a talk at 41 Queens Gate, and it is hoped this will lead to the making of a composite film on handling founding chicks, as many members as possible contributing to it. (J. W. Carr, 117 Vicarage Hill, South Benfleet, Essex.)

### A IS FOR ALBANIA

Among the latest activities of the Grasshopper Group is the formation, in association with the Federation of Film Societies, of a Central London Film Appreciation Group, for serious students of film and those who like to discuss and argue about films in sociable surroundings. Membership is not restricted to the Grasshoppers; subscription is 21s. for eight shows, which will be held in the Grasshopper's 60-seater cinema-studio at 6.30 p.m. on Saturdays. Details from

D. Riddiford, 84 Blythe Vale, Catford, S.E.6.

Films will be shown in alphabetical order of the countries of origin, starting with Albania, Australia, Austria and Belgium, each being introduced by a speaker from the same country, and will include full length features and entertainment films. (Edward Bass, 33-35 Endell Street, W.C.2.)

### METER TRIALS

As a preliminary to a discussion on the merits of magic-eye cameras, members of Bournemouth & New Forest C.C. took cameras and exposure meters to the cliffs and compared readings. The majority decided in favour of an independent meter. In a test of this kind the personal factor is, of course, important; the way a meter is used may matter more than the meter itself. A fair comparison would be the screening of uncut film taken by the same experienced worker with and without a separate meter. (R. L. Harlock, 14 Duncliff Road, Southbourne, Bournemouth.)

Meetings are held every Friday, a holiday film competition has been arranged, and a club film is to be started in December, say Cheadle & Gatley C.C., now three months old. They have a few vacancies. (T. G. Lewis, 12 High Grove Road, Cheadle.) Entries in the ten-minute 8mm. competition held by Chester C.S. were judged by George Ives, a visitor from Metro M.C. of Chicago, who brought with him an award-winning 16mm. film by his society and led an interesting and amusing discussion, comparing cine society organisation problems in America and this country. (T. R. Harper, 45 Nicholas Street, Chester.)

### CIVIL DEFENCE HELPS

Costumes and props for their new production, *The Capture of Walter Schnaffs*, have been prepared by Crawley F.U. & C.C. and screen tests made. The local Civil Defence organisation are allowing their training ground to be used for battle scenes. During the winter, talks and demonstrations will be held each Tuesday in a large and comfortable room lent by a member; there will be a film appreciation evening once a month. New members, with or without equipment, will be welcome. (John Swingle, 117 Wakehurst Drive, Southgate, Crawley, Sussex.)

Membership of Pegwell F.G. at present numbers six, but they have cameras of all three gauges, two projectors, and a small clubroom with projection booth and darkroom. A shooting script has been prepared for a fishing story to be filmed on out-dated 16mm. stock and processed by the group. (E. A. Moody, 33 Haves Avenue, Ramsgate.)

After meeting for two years in a school classroom, Carmyl C.C. are negotiating for new and better premises. A beginners class, open to non-members, will be a feature of the coming season. The club would like to get in touch with a group of amateur musicians who would help with musical sound tracks. (David McFadyen, 57 Langbar Crescent, Glasgow, E.3.)



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## CENSORSHIP THREAT TO AMATEUR CINE

THERE is grave concern among South African cine clubs about a bill before the South Africa Parliament—it has already received its first reading—which would have the effect of prohibiting the showing of any film in public or "at any place to which admission is obtained by virtue of membership of any association of persons", unless the film had been approved by the Publications Board. This, says Durban A.C.C., could well mean the end of cine clubs in South Africa. Cine Eight Club of Durban points the warning by adding that by the time programmes for club meetings are finalised, it would be too late to send the films to Cape Town for approval, and that without film shows the club would be finished.

The bill is apparently aimed at films, made in South Africa for exhibition overseas, which give a false impression of the local scene (Durban A.C.C. says that amateurs have been making such films for television) and at pornographic productions. But it is pointed out that weighted propaganda films would be laughed off the screen in South Africa, and that clubs just do not show blue films. Amateurs are being urged to approach their members of Parliament to try to get an amendment to the bill exempting bona fide amateur cine clubs.

Describing the 1959 Ten Best as the best selection for entertainment and technical polish seen in one programme for several years, Bernard Ashby, writing in the newsletter of Potters Bar C.S., has praise for each of the films and not much criticism. *Claremont* is a moving documentary, delicately and sympathetically handled; *This Park is Beautiful* extremely witty, well observed; full marks to *Oh Suzanne*, beautifully constructed story fantasy with good acting. But he regrets that the extract from *The Last Chance* broke off to leave the audience guessing and wanting to see more; it would have been better, he thinks, to have started in the middle of the film and shown the ending. (Ken Stephens, 25 Oulton Crescent, Potters Bar.)

Diverse opinions are expressed by a London correspondent of the journal of Johannesburg A.C.C., R. T. Smith (himself an Oscar winner some years ago), who found the show disappointing. The themes were in the main cases, he says, but the producers lacked the ability to put them over. All were too long. He would not be prepared to show the programme to South African audiences.

*Claremont* was very well filmed, but showed unnecessarily some of the more unpleasant cases—an unfortunate choice of film for a festival; not for public showing except to a specialised audience. *This Park is Beautiful* is just a record of the soap-box orators in Hyde Park, without any theme, continuity, beginning or ending; *Oh Suzanne*, a poor pixilated slapstick comedy, suitable for an 8-year old audience.

## READY-MADE SUBJECTS

It would indeed be wonderful to please everybody; the conclusion must be that Mr. Smith's taste in films differs from that of most amateurs in this country. (This year's programme is the most heavily booked of any since the competition began.) Travelogues seem to be popular fare in Johannesburg: the journal describes them as ready-made subjects, if handled with imagination. St. Paul's, yes (it says), but by day and by night, with the people who enter and the pigeons. Get atmosphere. Don't shirk unpleasant subjects—rain drops in puddles, or a railway engine, dirty, smelly, uncared for, transformed into a thing of excitement as it starts on its journey.

This is very sound. Travelogues are certainly worthwhile subjects, but there is wider scope for imaginative treatment and purpose in documentaries of subjects that are not ready-made, and for individual expression in fictional films, even pixilated comedies. (Mrs. N. D. van Staden, P.O. Box 11180, Johannesburg.)

Travel films filled the bill at a meeting of Pretoria C.C., when the first to be screened was *Scenes in the Eastern Free State* (C.A.v.d. Ven). This was followed by *Bernadine* (Pt.II) (E. Jones), completing a record of an extensive tour of the Union and Rhodesia. The third film was *Overseas Tour* (C. Geffen). (L. D. Breytenbach, P.O. Box 2367, Pretoria.)

## BEING SOCIAL

The only post unfilled in the hierarchy of Bristol C.S. is that of social secretary—the officer who makes it his duty to welcome new members. But why, asks a writer in their newsletter, should this duty fall on one member only? Why not let all committee members wear a badge and the chairman invite newcomers to make contact with one of them? This would give the new member his choice of contact, and save the social secretary possible embarrassment by welcoming as a newcomer someone of longer standing than himself. The society is proud that its chairman (8mm. expert) and vice-chairman (9.5mm. advocate) have both directed Oscar-winning 16mm. films. (D. E. Stevens, 13 Wellington Hill, Horfield, Bristol, 7.) 8mm. and 16mm. Ferrisacolor has arrived in Canada and has excited a member of Metro Movie Makers, Toronto. "A real gem of a film," he says. "It has natural colour, with plenty of latitude, does not block up in the shadows and has wonderful definition." "He's right, folks!" says the secretary. (Derek Davy, Box 264, 98 Thistlewood Blvd., Thistlewood, Ontario.)

On a week-end visit to Southern Transvaal, Johannesburg 8mm. C.C. showed their own Ten Best of 1959 to

- .....
- "My wife says that if I don't
- give up movies, she'll leave me.
- I'm sorry, I'll miss her."
- —From Metro Movie Makers, bul-
- letin of Metro Movie Makers,
- Toronto.
- .....

a large audience of the local camera club, and spent a day filming in the Kruger National Park. Selected films have also been shown to the Germiston Camera Club, and a party of members visited the processing laboratories of a photographic firm. (Mrs. C. M. Velland, P.O. Box 6836, Johannesburg.)

Talks given to Cape Town P.S. (Cine Section) dealt with the cleaning and waxing of films (Bert Fisher) and special titling effects (Pat Guy). The latter was followed by the second part of Mr. Guy's film of his U.S. tour. (B. K. Greener, P.O. Box 2431, Cape Town.)

## WALL ADVERTISEMENTS

To help club funds, space on the clubroom walls of U.A.R. 8 & 16mm. A.M.S. has been let to advertisers. The new Agfa 8mm. stripe projector was demonstrated at a recent meeting by a representative of the manufacturers. (Major Adly el Sherif, 8 Helmina Street, Heliopolis, Cairo.)

A Siemens 2,000 projector (the fourteen models of which were listed in our 16mm. Projector Guide last month) was demonstrated at a recent meeting of Melbourne 8mm. M.C. A Paillard-Bolex Sonoriser was also shown, sound reproduction comparing favourably with 16mm. optical. Films projected included *Portrait From Life* (Cliff Williamson), *Moomba 1960* (Roy Dallimore) and *Christmas 1959* (Dick Goslin). (G. Coulton, 130 Regent Street, Preston, Melbourne.)

The audience was highly appreciative when a team from Queensland A.C.S. took a programme of films to Pentridge Jail. A scene in *The Wanderer Butterfly*, which showed a caterpillar marching sedately along a leaf, was enlivened by the strains of 'Colonel Bogie' from the viewers. A TV cameraman filmed scenes of the occasion which were shown on the news the following evening. (A. W. N. Lettice, Box 1189, G.P.O., Brisbane.)

## AUDIENCE VOTE

Some 600 people attended the Films of the Year show given by Springs A.C.C., when the premier award went to an 8mm. film, *Tina Apa Singamadoda* (Here We Are Men) by D. Hyde. As audiences do not always agree with the decisions of the judges, a popular vote was taken: this favoured *Sardine Run* (I. Povall), which the judges had voted the best 16mm. film entered. (D. Hyde, P.O. Box 824, Spring, S. Africa.)

With 1,800 (16mm. col.) already in the can, Darling Downs A.C.S. hope to complete *The History of Darling Downs* in time for the centenary celebrations at the end of the year. In this rich centre of wheat growing and dairying country, 95 of the club's 100 members have taken part in the production. (D. Featherstone, 18 Lochel Street, Toowoomba, Queensland.)

Background music and a narrative commentary are being added to *The Big Voice*, the Society of Australian Combined Artists' spy drama. The story is about the tracking down of two political refugees by master crooks, and the eventual intervention of the Australian Intelligence Office. (Mima P. Walsh, 45 Finney Road, Indooroopilly, Brisbane.)

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A.C.W. SEPTEMBER



## "STILL CAMERA STUFF"

"It is not wrong to use a cine camera to record still camera stuff," writes the editor of *Wellington C.C.'s Newsreel*; but he adds that if a film is to interest friends or the club, scenes must be explained by commentary or titles. He recalls a gardening film seen years ago which had little action apart from some people walking leisurely along colourful paths. It was criticised as being merely a series of stills, but the commentary linked the scenes together and helped to create an artistic atmosphere so that the film stuck in the mind when the rest of the programme had been forgotten. In the Beginners contest the winner was *Wellington Air Pageant* (P. Cogdale), with spoken commentary; there were lots of tele shots, unfortunately marred by the jerkiness inevitable when the camera is hand held. (Mrs. W. E. Husband, 26 Mana Street, Wellington, S.W.1, N.Z.)

To the annual get-together of South Island movie makers at Invercargill on Anzac weekend, *Southern 9.5mm. C.C.* welcomed 44 visitors from other clubs. Excursions to beauty spots, talks, and film shows occupied mornings and afternoons from Saturday to Monday. On Saturday evening the attendance numbered 200, including the Mayor and two Members of Parliament; Sunday evening was devoted to social meetings, with the showing of films, in the homes of eight of the members. (Miss Jean Buttolph, 129 Clyde Street, Invercargill.)

A programme of members' films screened by *Christchurch (N.Z.) M.C.*

included documentaries of *Mokihiniui River Bridge* and *Jet Boating* on the Waimakariri River, two films of *Stock Car Racing*, shots of *Christchurch from the Air* and *West Coast*, records of a *Club Picnic*, *Ski Trials* and a *Golden Wedding*, and just one story film. (A. H. Rees, 146 Mays Road, Christchurch, N.Z.)

Of thirteen entries in their 4-minute film competition screened by *Otago C.P.C.*, nine were on 8mm., top

marks being awarded to A. Richardson for *Why Worry?*, which made skilful use of inanimate and human figures. Runner up was *Two Males*, a story film about two mice (at least there were two to start with) by a new member, R. Payne. Top in the 16mm. class was *Nature's Way* (L. McLeod), a colourful film of trees and landscapes set to the music of "Oh, What a Beautiful Day". The only 9.5mm. entry was *Roxburgh Hydro* (J. Greaney), a documentary with illuminative commentary. (S. E. Andrew, P.O. Box 964, Dunedin.)

## NEW CLUBS

Objects of the London Office Staff F.S. are the study and appreciation of outstanding films, the making of their own films, and the holding of charity shows and competitions. Meetings will be held monthly at first, but weekly as membership grows. Anyone working in an office may join. (C. Isseyegh, 154 Bayswater Road, London, W.2.)

The *Bacup National History Society Camera Club* is contemplating the formation of a cine section and will welcome enquiries. The society has a lecture room, reading room and darkroom at the club premises in Yorkshire Street, Bacup. (Donald K. Entwistle, 306 Moorland View, Shawforth, near Rochdale.)

It is hoped to start a movie club in Thompson, Manitoba, where, owing to the intense cold, most winter filming would have to be done indoors. Advice from other clubs would be welcomed. (R. I. Hutchinson, c/o International Nickel Co., Thompson, Manitoba.)

## RADIO ACCOMPANIMENTS

Criticising Kodak's 8mm. sound projector, *Fort Worth A.M.C.'s* bulletin says 400ft. reels are not big enough if 8mm. film is shot at sound speed; other manufacturers make 800ft. reels. Advising the taking of background music from radio ("but not the sing kind"), it is suggested "you might write to the station on the kind of music you want to tape". It seems they do things differently abroad! Amateurs misguided enough to adopt the same course here would soon be rudely awakened. (August Bartholiet, 1618 So. Jennings, Fort Worth, Texas.)

*Script*, the bulletin of *Canterbury Bankstown C.C.*, now appears in an attractive stiff cover and contains 8 to 12 pages, thanks to advertisers. After seeing rushes of the club's newest production, *The Moviemakers*, members feel they will have something to show that would be a credit to any amateur club. (Merv Cahill, 67 Defoe Street, Punchbowl, Sydney.)



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## The Fantastic World of Herman Wuyts

(Continued from page 353)

some time working out something really worthwhile. It will be a great pity if Filmgroep 58 becomes a trick factory, turning out pictures which amaze fellow cinematographers but which don't matter a damn to people who look for some sense of personal vision, some consistency of style and attitude.

If poetry was lacking in *Raga*, it came out of hiding in much of Harry Kummel's *Pandora's Box*, the Grasshopper competition second prize-winner. Another polished Filmgroep 58 production (with Mr. Wuyts as a technical assistant), it achieved in one or two sequences a genuine feeling of mystery. A scene involving the ubiquitous Mrs. Wuyts seemed to me confusing, and the ending was too long drawn out, but the awesome atmosphere one senses in the films of Cocteau surrounded many of the images. I should have given *Pandora's Box* first prize in preference to *The Magic Ring*.

*Pandora* is a gravely attractive young woman, married to a man who is not content just to accept the peace and safety which her love offers. He is curious about the jewelled casket which she keeps with her. She tries to stop him from opening it.

When he does open it, the explosion of a hydrogen bomb fills the screen with its hideous scorched mushroom. In a ravishing shot, *Pandora* runs away along a deserted beach, vanishing behind a curtain of misty sea spray (the following shots, in which he tries to get her back, chasing her along harsh skylines under an enormous sky, are very beautiful but make one sequence too many).

Synopsis cannot capture the obsessive fascination of much of the film, which is undeniably obscure but which continually excites by its unexpected images. I shall long remember a low-angle shot of *Pandora*, carrying the fatal casket beneath a fresco of high-tension electricity cables and threatening steel pylons. Things like this seem meaningless on paper, but on viewing they convey just those poetic overtones which *Raga* (and indeed many would-be poetic productions) lose through their cleverness and through the obtrusive trickiness of their technique. You've got to be a genius to be able to be clever while remaining a poet.

The music in *Pandora* reinforces the mystery by its aloofness—keyboard music of Bach, refraining from direct comment except when it turns into an oddly disturbing "blues" version of *Jesu Joy* during a nightmarish club scene whose precise significance, unfortunately, eluded me.

So much, then, for the Belgians. Despite their weaknesses, these films should be seen, and I hope that the Grasshopper people will receive plenty of requests for them.

Errol Le Cain's *The Littlest Goatherd* didn't come from Filmgroep 58, and I'm not sure that it wasn't the most nearly successful of the lot, despite its low placing in the competition. This naively charming cartoon was made in two months, and this shows in the rawness of some

of the transitions from scene to scene and the jerkiness of some of the animation. The total effect remains enchanting.

A little boy loses his pet goat in a road accident, but earns a whole flock when he saves a young Princess from a fatal illness, aided and abetted by a benevolent fairy spirit and a kindly missionary. The drawings are full of character, and the story ambles along in the matter-of-fact way which fairy tales demand.

There's no track, as yet, and Mr. Le Cain accompanied his picture for us with an *ad-lib* narration over the microphone. When he gets around to recording, he must tell the story exactly as he did on this occasion. His choice of words, his unemphatic, almost flat delivery, would have delighted children; it certainly delighted us! By the time the little boy had knocked at the missionary's door, and addressed the formidable matron who opened it with: "I have important business with your husband..." we were all happily secure in the world of make-believe, confident of a happy ending but all agog to see how it would be brought about.

If *The Littlest Goatherd* can get himself a satisfactory track (the film was shot at 16 f.p.s., unfortunately) here is a picture that the Educational Foundation might take a look at. Excise the somewhat blood-stained little goat, run-over at the start of the film, and Primary School teachers would welcome *Goatherd* with open arms.

Errol Le Cain has made other cartoons since this, but he wanted, he said, to try out his first one on an audience and see what happened. To my mind, he's shown the formidable competition across the Channel a thing or two. I'm sorry that the competition judges don't seem to have taken the same view. I'm sure that there is a name we're going to hear more of.

### COLLECTOR'S CORNER (Continued from page 376)

version, 5 reels. Not very well printed, but quite acceptable. £8. Running titles.

*Furax*. With Thunder, the Gotham dog. 1 reel melodrama. £1. Notched.

*Charge of the Light Brigade*. Rare 2 x 60ft. Notched. From Maurice Elvey's *Balaclava*; only worthwhile sequence! 10s.

*The Wrecker*. Rare notched 1 reeler with much more in it than running-title version. Carlyle Blackwell, Joseph Striker. Dir. Geze von Bolvary. 30s.

*Declaration of the Crimean War*. 60ft. unidentified extract. Probably from *Balaclava*. Very rare. 7s. 6d. Notched.

*Son of Kissing Cup*. Broadwest racing melo with Stewart Rome. 3 x 60ft. Rare. £1. Notched.

*School for Scandal*. Very rare. 4 x 60ft. with Basil Rathbone in early role and John Stuart. 1924. British. 30s. Notched.

*Eucharistic Congress, Lourdes, July 1914*. 4 x 60ft. 15s. Newsreel. Notched.

*Mayor of Casterbridge*. Fred Groves, Pauline Peters. 10s. 15-reel.

By the time this is printed, there may be one or two more items on the list. The fact that they appear in this column does not automatically imply that the films are worth buying. Not everybody likes British silent films! (Which is one of the reasons so many appear above.) But it does mean that the films are collector's items which should not be lost.

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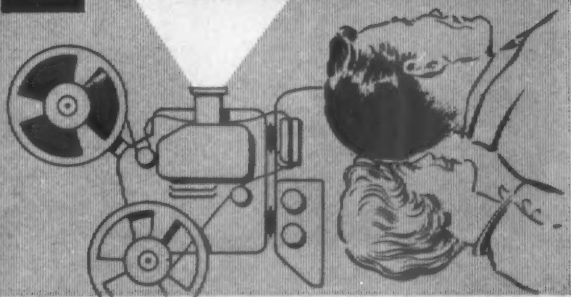
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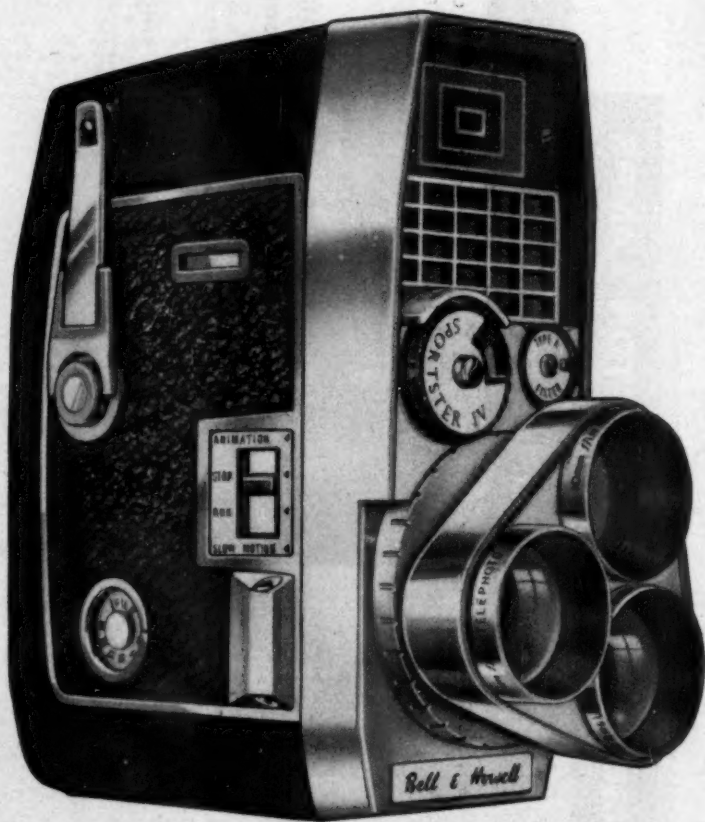
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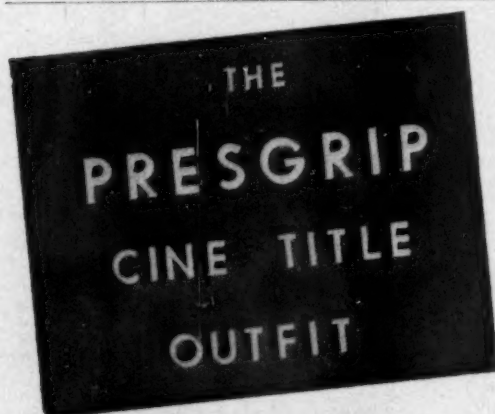
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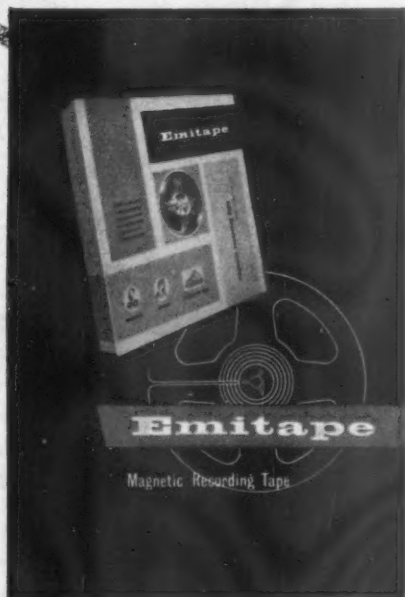
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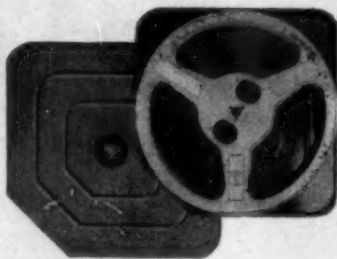
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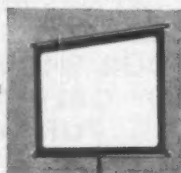
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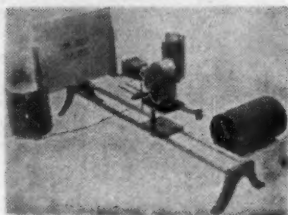
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We offer the best film exchange service in the country. We do not ask you to select from a short list of exchange films—you may select from any British Film Distributor's list. Exchange of used films is on a type for type, reel for reel, distributor for distributor basis. For example, you may exchange your Moviepak comedy for any other Moviepak comedy listed in the Moviepak catalogue, and you may have a used or new copy as you wish, but if you wish to change to a film from another distributor, then only a new copy can be supplied at list price, less the allowance shown below for your film. For example, if you have Moviepak comedy "No Indians Please" in 8mm. and want a copy of "Gobs in a Mess" in exchange, the exchange would operate as follows:

|  |         |
|--|---------|
| Used copy of "Gobs in a Mess" .....          | £2 15 0 |
| Allowance for your "No Indians Please" ..... | £2 5 0  |

|                            |      |
|----------------------------|------|
| Exchange fee would be .... | 10 0 |
|----------------------------|------|

If, however, you wished to change your 8mm. Moviepak "Gobs in a Mess" for a copy of Walton film "The Floorwalker" then a new copy would have to be taken because you are changing from one distributor to another. The exchange in this instance would be:

|   |         |
|---|---------|
| New copy of Walton film "The Floorwalker" ..... | £3 15 0 |
|---|---------|

|  |        |
|--|--------|
| Allowance for your "No Indians Please" ..... | £2 5 0 |
|--|--------|

|  |         |
|--|---------|
| You would receive a new unused film for .... | £1 10 0 |
|--|---------|

Below is a complete list of prices and allowances for used films. We have not quoted prices for new films because these vary from distributor to distributor, and reference should be made to the distributors' lists. As a guide, the price of new 8mm. Moviepak films is £4.0.0. per reel, new Walton films, £3.15.0. per reel. New Capitol films, £2.12.6. and £3.3.0. per reel.

|                         | Price of used film | We allow for your film |
|-------------------------|--------------------|------------------------|
| 50ft. 8mm. B/W .....    | 15 0               | £1 12 0                |
| 50ft. 8mm. Colour ..... | £2 7 6             | £1 17 6                |

|   |        |        |
|---|--------|--------|
| 100ft. (approx.) Disney Colour Cartoons ..... | £7 0 0 | £6 0 0 |
|---|--------|--------|

|                                     |         |        |
|-------------------------------------|---------|--------|
| 100-150ft. Disney B/W Cart'ns ..... | £2 10 0 | £2 0 0 |
|-------------------------------------|---------|--------|

|                              |         |        |
|------------------------------|---------|--------|
| 200ft. 8mm. Films, B/W ..... | £2 15 0 | £2 5 0 |
|------------------------------|---------|--------|

|                                     |         |         |
|-------------------------------------|---------|---------|
| 16mm. Sound (Moviepaks, etc.) ..... | £5 15 0 | £4 19 0 |
|-------------------------------------|---------|---------|

You may purchase a used film outright without sending a film in exchange, at prices listed above (50ft. 8mm. B/W, 15/-, etc.). Just select from the film distributors' lists.

When purchasing outright it will help to give quicker delivery if one or two alternatives are stated.

**IMPORTANT.**—The film exchange service is a mail service only. No callers, please. We offer a Guaranteed Exchange Service and we may not have the film you want in exchange, in stock, in which event we obtain it specially for you. Please send all film exchanges by mail with exchange fee and instructions enclosed.

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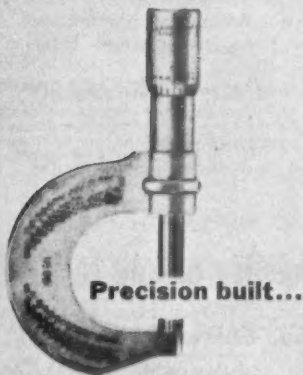
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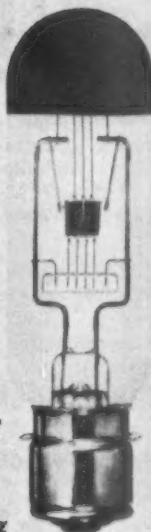
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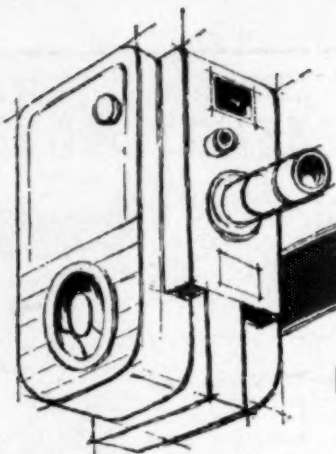
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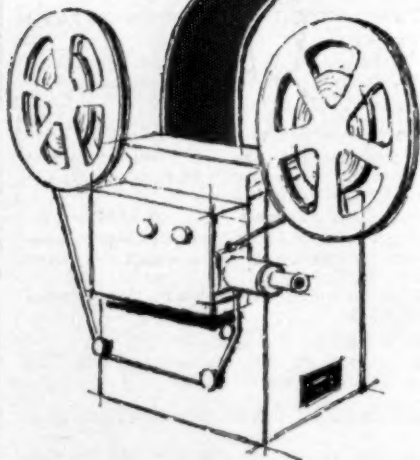
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